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THEATRE AND STAGE

THEATRE AND STAGE

A MODERN GUIDE TO THE PERFORMANCE OF ALL CLASSES OF AMATEUR DRAMATIC, OPERATIC, AND THEATRICAL WORK

Edited by HAROLD DOWNS

ASSISTED BY WELL-KNOWN AUTHORITIES AND CELEBRITIES IN THE THEATRICAL WORLD

FULLY ILLUSTRATED WITH MANY PHOTOGRAPHS, PLATES, AND DIAGRAMS

VOLUME II

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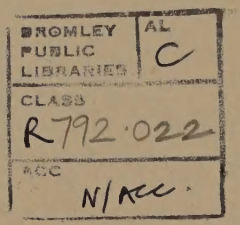

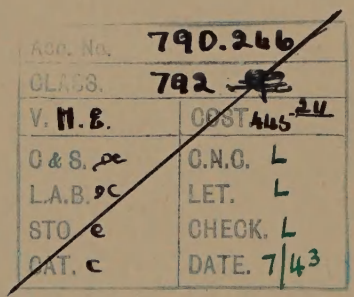

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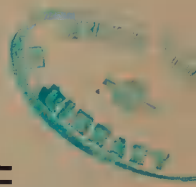
Mr. John Bourne

Theatre and Stage

A Modern Guide to the Performance of all Classes of Amateur Dramatic, Operatic, and Theatrical Work



RIGHT AND WRONG METHODS OF APPROACH

By JOHN BOURNE

Editor of "New One-Act Plays of 1933"; Author of "The Second Visit," "Puck's Good Deed," and other Plays

THERE is no more invigorating experience in amateur drama than to enter a festival or competition. Viewed from the right angle it draws out the best that is in a society and gives the members a definite status. Whether they win or lose it spurs them on to better work, and by bringing them into contact with others in the same craft, gives them a wider sense of the New Amateur Movement, which is as different from the old amateur theatricals as Noel Coward is from Henry Arthur Jones.

One can nearly always tell the difference between those societies that are a law unto themselves and those that knock up against their fellows in festivals and competitions. The former, when not precluded by their constitution from entering, are generally either snobs or incompetents; the latter, even when they are inexperienced, have a way of challenging criticism and interest that makes for better entertainment, and leaves one, if not satisfied, at least with the idea that they have had the edges taken off them in their own theatre.

The rapid growth of competitions and festivals is in itself proof of their value and the meeting of a need. In 1926 the National Festival of Community Drama began with 6 entries; in 1933 it had over 500, while its offshoot the Scottish Community Drama Festival had over 200. The Welwyn Festival had so many applications that the organizers had to restrict entries. Federations of Women's Institutes in 38 different parts of England and Wales entered teams in their Drama Festival, and Girl Guides organized a contest in London for the first time. Other dramatic festivals were arranged by the County Committees of the Village Drama Society, by the Railway Companies, and the Boy Scouts. Certain senior dramatic clubs formed the habit of putting their own members in competition with each other, and at least one municipal corporation—Morecambe—associated itself with the local repertory theatre in the organization of a festival. Elocution contests had increased support, and the British Empire Shakespeare Society found "acted scenes" a popular feature of its annual competition.

In a few areas, notably Wales, festivals of full-length plays have been organized. They are generally called "drama weeks," and are all promoted locally.

Several organizations, including the International One-Act Play Theatre, have arranged playwriting competitions. Since most competitions and festivals have to rely on the one-act play, these moves to encourage the dramatist are extremely valuable and should be followed by societies looking for original work. Even the political parties have not missed the importance of drama, either for holding their members together socially or for propaganda purposes. Festivals have been organized by the Junior Imperial League, the Young Liberal League, and the Communists.

To be worth while, the work must be done in the right perspective. To enter a competition merely for the sake of scoring off somebody else, or for the sake of winning a trophy (and particularly

a money prize) is contemptuous. It is merely bringing a society to the level of a man throwing darts in a public bar for the honour of gaining a pint of beer or a little credit "on the slate." That is why the word "festival" is preferable to "competition"; it implies a friendly attempt to succeed rather than a fight to a finish.

A Scene from "The Kingdom of God" as played in the Final of the National Festival of Community Drama

This photograph was taken by *The Times* from the Circle during the actual performance

There are some amateurs who believe that competitive work is beneath their dignity; others that it interferes with their season's programme. Some think that the competitive spirit itself is bad and should not be connected with art; others, that they "are not good enough" and must leave competitions to the more experienced. None of these excuses seems to me to be valid. The dignified are sometimes so good that their entry would be a great incentive to those who would meet them (and is therefore a duty), and sometimes so bad that a test of their dignity would be an eye-opening experience. Those who complain that competitions interfere with their season's work seldom realize that an entry would greatly enhance the interest of their programme. The play entered could be performed before their own club first and would then be keenly followed throughout the competition. Those who say a restricted competitive spirit is bad for art are usually insincere; their art is so precious that it will not stand the strain. The timid ones have my sympathy, but I hope to help them to change their inferiority complex into an asset.

Most of the trouble in competitions and festivals is caused by people—committees, producers, playwrights, actors, and even adjudicators—who take part without properly studying rules or aims. At the beginning of the season such societies say "Oh, I suppose we had better rehearse a one-act play for such-and-such competition," and sometimes they argue "Well, why bother? Why not enter with Act II of the full length play we are doing for the hospital?" They then proceed to do one or the other in the same manner as if they were playing it as part of an ordinary programme, and without regard to

specific points for which the adjudicator is appointed to watch. I have had irate individuals tackle me after an adjudication because they have lost marks on a particular point when five minutes' reading of the rules in the first place would have shown them that it was inevitable. It is a curious thing about many amateurs that they simply cannot bring themselves to adopt the same attitude towards rules that they would, say, towards a tennis tournament. And not rules only, but the scope and purpose of the particular competition. Yet this is the first thing they should think of if they wish to get the best out of such work.

Different competitions—different aims and rules. For example, the British Drama League Community Theatre Festival has a different basis of marking from that of the Women's Institutes' Competitions. Yet teams will enter both with the same play and the same methods, and expect to reach the same point in each. In the Women's Institutes and certain village festivals, judges do not object to men's parts being played by women. I have even seen a woman Othello; but such casting would be almost bound to lose marks in a more open contest.

The attitude towards children's plays is frequently at fault. Elocution mistresses have an unfortunate habit of trying to show off their pupils in something that is hackneyed or quite outside the scope of a competition, forgetting that to "elocute" is one thing, to act another.

The question of the performance of excerpts from full-length plays needs more serious consideration than it receives. An excerpt is much more difficult to judge than a complete one-act play. The B.D.L. rules urge entrants to remember that excerpts that are complete in themselves are "desirable." Yet I have had to judge the

THE BIRKENHEAD INSTITUTE OLD BOYS A.D.S. WELCOMED WHEN THEY ARRIVED AT LIVERPOOL WITH THE HOWARD DE WALDEN CUP, WHICH THEY WON IN LONDON AT THE BRITISH DRAMA LEAGUE FESTIVAL, 1933

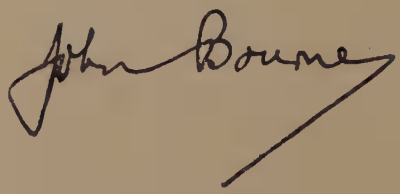
middle act of *Dear Brutus* (which looks ridiculous divorced from Act I and Act III) and the first act of *A Marriage of Convenience* in which the principal character of the play does not appear! The first act of *The Silver Box* consists largely in leading up to the main idea; to see it by itself is most unsatisfactory. How can one award marks for "dramatic value" of something that is incomplete? There are, of course, excerpts that can stand by themselves; for example, the first act of *Outward Bound*, Act II of *The Kingdom of God*, the Trial Scene from *Saint Joan*, and certain sections of Shakespeare. On the whole, however, an excerpt is a risk, and the performance of it is frequently evidence that a team has not concentrated on the festival but has merely entered part of a play that has been worked at for another purpose. Audiences do not like excerpts, which mean incomplete entertainment for them. Therefore, if you are only half entertaining your audience you are losing valuable contact and hampering your acting.

The first thing, therefore, to do in approaching a competition is to read with a critical eye the explanatory details that are sent out by the organizers. Is there a particular requirement of the organizers? Are they looking for experiments in production and new plays? Do they favour the spectacular or the simple in presentation? Is the balance on the side of plays with big or small casts? Is the adjudication personal to the judge or on a marking system? Have the rules changed since last year? (They generally have in some particular, occasionally shifting the keynote of the festival.) All these, and other, questions need to be asked at the outset. Subsequently I hope to point the way to the best methods of fitting into the various organizations and generally how to appeal to an adjudicator.

Whilst I have written against making the winning of cups and trophies a primary objective, much kudos and no little satisfaction can be gained in this way. The chief trophy is the Lord Howard de Walden Cup in the British Drama League Community Theatre Festival; but there are other trophies that are offered in the various divisions of that Festival, the winning of which gives a local status to the societies that earn them. The best of the Women's Institutes teams are invited to play in a West End theatre—an honour that gives them a definite standing. The Welwyn Drama Cup is in open competition, and is worth striving for because the adjudication is always in the hands of an experienced man. The Scottish Community Drama Association has its own trophies, and there, too, a high standard of adjudication is maintained.

So long as these trophies are regarded as incentives to good work, only good can come of efforts to win them. But the really important thing about festivals and competitions is that they provide the only considered criticism that societies get throughout the whole of the year. As a rule, the local Press is afraid to criticize in case it offends (a reflection on the players as well as the newspapers), or is unable to do so because there is no competent critic on the staff. If it were not for festivals and competitions, many societies would carry on for a whole lifetime without ever being judged impartially. Competitive work, therefore, is worth more than the haphazard attention it too often gets. It is also highly specialized, and the special methods of approach that are essential to success need to be understood.

I have deliberately used the word "approach" because some societies before they enter give too little thought to festivals and competitions. After the adjudication there are all sorts of excuses. "I *never* read rules," said one person to me as though that statement completely vindicated her viewpoint. Dozens of people, when criticized, have said, "Oh, but I didn't notice that point in the rules." Whether the battle of Waterloo was won on the playing fields of Eton I do not know, but trophies in dramatic competitions are certainly half won by those people who know all about their goal before they attempt to reach it.



THE ACTING OF PLAYS IN FOREIGN LANGUAGES

By T. G. WILLIAMS, M.A., F.R.Hist.S.

WHILE for the great majority of English people plays written in a foreign language must become known, if at all, in translations, it will be readily granted that, when the conditions requisite for production in the original form obtain, it is infinitely preferable that foreign plays should be so presented. We are not considering at the moment school or after-school exercises in conversation based on "dramatic" sketches specially devised to enlarge the vocabulary or to illustrate the use of idioms, such as the familiar dialogues associated with the process of "brushing-up" one's French or German. These have obviously little or nothing to do with drama. Nor are we here concerned even with plays of full construction if they be written *primarily* with a view to language study and have no pretensions to belong to the accepted dramatic literature of a foreign people. The drama contemplated in this article is the body of legitimate drama, consisting of plays written for production in the theatre under ordinary conditions. We are also not considering plays brought to this country by foreign companies; we have in mind foreign plays presented to English audiences by English players.

It may be allowed that a principal intention in the rehearsal and presentation of plays in a foreign language may nevertheless be linguistic study, and such an object is perfectly compatible with a serious dramatic purpose. Indeed, such productions must ultimately stand or fall by the ordinary criteria of acted drama. From the standpoint of the audience the language question is of secondary import; dramatic values are the primary consideration. In every respect the production has to be up to standard. If there be shortcomings in regard to dramatic essentials, the failure is, in fact, more, not less, pronounced by reason that a less familiar medium of speech is used. To create and to hold the dramatic illusion while using a foreign tongue may well be a more than usually difficult task. The actor cannot rely as confidently as in an English play on the receptivity and collaboration of his audience. Some of the finer shades of meaning will inevitably be missed, and some of the subtler by-play will be ineffective. For that reason the injunction of Irving: "To be natural, your acting must be broader than Nature" is specially applicable here.

From the standpoint of the players, linguistic considerations have far greater importance. For them the conning of a part, the constant repetition of speeches that should be rendered with effortless ease, and the instantaneous picking-up of cues, must result in a great accession of fluency and ease. But the gain is by no means confined to the mechanics of speech, the more facile articulation of the speech organs. Being employed in dramatic utterance, the foreign idiom acquires for the players a dynamic quality, charged with power. Emotional response is always surer and quicker than intellectual response. Teachers who have freed themselves from academic methods and are acquainted with modern psychological research nowadays make the fullest use of this principle in their practice. To say that *j'ai faim* is French for *I am hungry* engages the apperceptive memory only—an intellectual process involving the recognition of *faim* as a substantive and *hungry* as an adjective in the respective idioms. But to simulate somehow the distress of hunger as in an acted play is to call forth an emotional response that is more automatic in its working and accords better with the nature of the origins of speech as a reflex operation of mind. Thus acquired, the knowledge of the idiom *j'ai faim* becomes an aspect of experience, something vital and organic, and is no longer a lifeless, synthetic product reconstructed from the elements of a grammarian's analysis.

But there are other and more fundamental advantages that accrue from the study of foreign drama in action. To present a foreign play is to

unshutter a window opening on the culture that produced it. Language itself is the most important cultural product of any race or nation. In its words and in its structural forms the history of the people is crystallized. Anatole France once said that a dictionary is the Universe in alphabetical order; it may equally be said to be an index of the cultural traditions of a people. But a play is more than the expression of thoughts and emotions in words. It is based on certain conventions of gesture and behaviour, perfectly understood by the audience for which it was originally written. These conventions reflect a particular form of social, economic, and political organization. The pervading moral code is the climate in which they flourish. Much of the play's significance is allusive rather than expressed in words, and therefore it will yield its full meaning only to those who are familiar with the *genus loci*. If the action of the play touch heroic events, it will necessarily reflect the pride or the humility of the nation, and body forth a vision of its hopes and aspirations. Even if its purpose be to present only a commonplace situation, it will in so doing reflect those aspects of life and livelihood, those habitual modes of conduct and ways of thinking that the nation in her heroic moments has striven to preserve and to perpetuate. Understanding begets sympathy, and through sympathy we reach out to humanity. The play is a document and the close study of it may yield to the thoughtful actor the franchise of a wider culture than that of his own country. If the amateur stage is to be regarded as having anything more than an entertainment value for those who interest themselves in it, the contribution it is capable of making towards a broader outlook upon humanity cannot be despised.

Translation Involves Loss

Some of the values of a foreign play might doubtless be realized if it were rendered in translation. But a considerable part of its meaning would surely be lost. In the passage from the mind of the dramatist to his manuscript, from his manuscript to the mind of the translator, from *his* mind to *his* manuscript, from this manuscript to the mind of the player, from the player's mind to the speech and traffic of the stage, and from this again to the mind of the audience through their eyes and ears, how many transitions, what perilous hazards, and how great the certainty that at each several stage of the transition some of the essential quality of the dramatist's apprehension of truth and beauty must escape! Even in the most competent translation the original association-values of words are lost completely. Along with these association-values there escapes a certain emotional aura which was part of the "meaning" that the dramatist wished to convey. The words of the translation, they too in their turn carry their particular association-values, and to each of them is attached an emotional savour of its own. The results, therefore, cannot but be different. And this is particularly the case when we are considering the rendering into a foreign idiom of dramatic writing that is from its nature strongly charged with emotional intensity.

Acting Technique

All acting of plays in a foreign tongue is conditioned by one circumstance of paramount importance: that the medium of communication, being relatively unfamiliar, calls for an intellectual effort on the part of the audience that is considerably greater than would be required for any English play. Unusual concentration is necessary. It may therefore be legitimate and indeed a measure of prudence to afford the auditors every assistance that can result from a simplification of the action. There are dangers involved in the attempt to achieve naturalism. To begin with, the properties ordinarily at the disposal of an amateur group of limited resources are hardly likely to assist the illusion. A backcloth designed to represent an avenue through an English park cannot be made to serve for a Corsican vista, and although it may be easily possible for the French Count to arrange to be seen reading a Paris newspaper as the curtain goes up, or for the producer to have the walls plastered with Italian railway posters, it will be found difficult to carry out the whole scheme on a realistic basis. There will always be someone in the audience who notices that such-and-such door-handles are never seen in Germany. It is therefore better to aim at an impressionistic technique, using only a few simple but unmistakable and unchallengeable effects.

Possibly the most satisfactory method is to play in a curtained stage. The foreign play will be presented as a rule in a small theatre before a limited audience. In these circumstances realism is out of the question and failure will probably attend any attempt to achieve it by an elaborate scheme of production. The auditors are, by hypothesis, people of more than average education and culture, and will readily accept the conventional limitations that the players impose upon themselves.

The players, as has already been suggested, should aim at creating broad effects, easily apprehended. It is poster art rather than the art of the old Dutch masters which suggests the method. The playing should be simple and direct, even deliberately negligent of the finer shades if by a more thoroughgoing action and characterization the language difficulty can be overcome. While it is an axiom that the players should never overlook the presence of an audience, it is particularly necessary in the acting of foreign plays to ensure that the points get home. This is something requiring great acting skill and imagination. It calls too for the exercise of the most careful restraint. It is inevitable that the *tempo* should be slower than in the acting of plays in the native tongue and in consequence the temptations to indulge in fussy "business" are correspondingly greater. Accordingly the producer should endeavour to obtain precise and palpable effects by the employment of the simplest of devices and the avoidance of loose and incoherent movement and gesture.

Acted Translations

The question arises whether the loss of some of the finer points in acting does not entail a greater sacrifice than would be suffered by the rendering of the play in translation. This can only be decided in view of all the circumstances. It may well be that, notwithstanding the impossibility of retaining in a translation the full significance of the original play, it will in a more familiar guise still keep so much of its dramatic value as to make it worthy of study and production. Only in translation, indeed, are we ever likely to see acted by English people (except in certain schools) Greek and Latin plays, or those examples of Scandinavian, Russian, or Czechoslovakian dramatic craftsmanship that have so great a significance in the history of modern dramatic structure and stagecraft. In general, however, it may be said that, given a reasonable linguistic facility on the part of the actors and the audience, the potential values of foreign plays can be realized most adequately when they are rendered in the native idiom of the dramatist.

A Legitimate Concession

In practice, those who present plays in foreign languages to general audiences in this country make a concession to their shortcomings in regard to any language but their own by supplying along with the programme a more or less detailed analysis of the plot. This is the practice of Sacha Guitry when he presents his French comedies in London theatres, and the example was followed by the German players from Aachen who performed the *Urfaust* in London, Oxford, and Cambridge on the occasion of the Goethe Centenary in 1932. It was usual also for Sarah Bernhardt, who used no language but French during her annual short seasons in England fifty years ago, to afford her audiences similar assistance, though it is allowed that her consummate artistry rendered quite unnecessary any such adventitious aid to interpretation. It could, therefore, not be considered derogatory, especially if playing to an unacademic audience, if an amateur company should make the same concession. But it is hardly necessary to suggest that when an account of the action is supplied it should be given in the language of the play that is to be performed. Dignity demands at least so much.

Whether it be due to ineffective methods of teaching in this country, or to the fact that our insularity deprives us of opportunity, or whether it be due to a certain lofty indifference and laziness, it is certainly true that the conditions which would make possible the adequate presentation of foreign drama by amateurs in the original are only occasionally found. For this presupposes a fair linguistic competence. Bernard Shaw many years ago made an honest confession of his deficiencies as a linguist, modestly but erroneously adding that his disability seemed to be most humiliatingly exceptional. "My colleagues sit at French plays, German plays, and Italian plays, laughing at all the jokes, thrilling with all the

fine sentiments, and obviously understanding the finest shades of the language; whilst I, unless I have read the play beforehand, or asked somebody during the interval what it is about, must either struggle with a sixpenny 'synopsis,' which invariably misses the real point of the drama, or else sit with a guilty conscience and a blank countenance, drawing the most extravagantly wrong inferences from the dumb show of the piece. . . . On the whole, I came off best at the theatre in such a case as that of *Magda*, where I began by reading the synopsis, then picked up a little of the play in French at Daly's Theatre, then a little more in Italian at Drury Lane, then a little more in German from the book, and finally looked at Duse and was illuminated beyond all the powers of all the books and languages on earth."

While many of us would recognize ourselves in this description, it is fortunately not necessary to suppose that the amateur stage in England must limit itself to English plays. In most of our Universities there are French, German, Italian, and Spanish Clubs, consisting of undergraduates and members of the lecturing staff, and there is usually a potential audience among the students and the cultivated members of the public in the neighbourhood. In the larger towns too there are language clubs and circles, for example those affiliated to the *Alliance Française*, consisting of those who are keeping alive a long-standing interest and are extending their knowledge by means of regular lectures and discussions in a foreign language. The meetings of such clubs are frequently enlivened by the presentation of plays. In the higher forms of Secondary Schools, where language teaching follows up-to-date methods, the possibility is equally present. The study of foreign drama in action is becoming an important feature of the curriculum of Adult Evening Institutes (for example, the Literary Institutes of London) where the cultural values of foreign languages are kept prominently in view. Such groups may be expected to multiply as the organization of leisure develops. Fortunately, the audiences are for the most part ready formed.

There is no lack of suitable plays since there is the whole body of dramatic literature to choose from. A search through the file of programmes of foreign plays presented during a period of two or three years at a certain Adult Educational Institution yields the following: In French—*Le Juif Polonais* (Erckmann et Chatrian), *Après Moi* (Bernstein), *Papillon* (Bernstein), *Les Cloches Cassées* (Greville), *Maître Corbeau* (Raymond et Ordonneau), *L'Eté de Saint-Martin* (Meihhac et Halévy), *Dr. Knock* (Jules Romains), *Les Boulinard* (Ordonneau et Valabrègue), *Les Précieuses Ridicules* (Molière), *Les Petites Godin* (Ordonneau et Chivot), *La Poudre aux Yeux* (Veber), *Le Voyage de Monsieur Perrichon* (Labiche), *L'Extra* (Labiche); in German—*Szenen aus Faust* (Goethe), *Die Geschwister* (Goethe), *Minna von Barnhelm* (Lessing), *Kleptomanie* (Hartung), *Die Andere Seite* (Sherriff—being the German version of *Journey's End*); in Italian—*Festa di Beneficenza* (Niccodemi), *Lumiè di Sicilia* (Pirandello), *La Locandiera* (Goldoni); in Spanish—*Las de Cain*, *La Peubla de las Mujeres*, *Herida de Muerte*, *La Esposa y la Chismosa* (all by Los Quintero).

MUSIC AND THE AMATEUR STAGE

By EDWARD W. BETTS
Assistant Editor, "The Era"

MANY amateurs think that music is best left out of an amateur society's activities. I do not agree with them. I am reminded of the experience of Sir Barry Jackson at the Birmingham Repertory Theatre. When he opened his famous theatre he decided that music was not necessary, except when it was definitely indicated as in *As You Like It* and *Twelfth Night*. A few months' experience showed him that a small orchestra was helpful in maintaining an "atmosphere" between the acts, and he has continued to include a few expert musicians as an integral part of his theatre organization.

The amateur stage can profit from this experience. It will be found that a small combination of instruments is of distinct value.

In the first place, amateur societies will, in many cases, have musical members who would be happily employed in an instrumental quintet. It should be easy to find a pianist, 'cellist, and three violinists—two first and one second—who would be capable of playing *entr'acte* music. The musical material available for such an ensemble is considerable, and every music publisher issues a list of compositions arranged for the instruments indicated.

The conductor can be additional to the quintet or he may be one of the instrumentalists. Gershom Partington is the 'cellist in the ensemble bearing his name, but I have known the pianist, or the first violinist, to "double" the position of leader.

One of the secrets of success in quintet playing is frequent and regular practice, and a fairly large repertoire is desirable, not so much for actual performance as to increase interest at the practices.

When a quintet is formed, the first thing to do is for the members to meet and discuss the kind of plays the society will produce during the forthcoming season. Music should then be chosen with a view to suitability and appropriateness to the plays selected.

For a mystery thriller, or a heavy drama, compositions like the *Danse Macabre* of Saint-Saëns, the *Valse Triste* of Sibelius, and arrangements of the andante movement of Mendelssohn's Violin Concerto, the slow movement of Beethoven's *Pathetique* Sonata, and the Tchaikowsky *Chant sans Paroles* and *Chanson Triste* are indicated; while for a comedy or light piece there are numerous "possibles," such as Sullivan or Edward German selections, one or two of the Strauss waltzes—always popular—and any of the classical potpourri and more popular medleys, such as Herman Finck's *Melodious Melodies*.

If a larger orchestra can be recruited so much the better, but do not make the mistake of an amateur producer I know. He asked me for advice on starting an orchestra in connexion with a business house A.D.C., and I expounded to him on the lines of this article. A few weeks later when I met him and asked how the orchestra idea was developing he responded gloomily that he had to give it up. "I could not find any men in the office who could play the French horn or the bassoon," he said.

So when forming your orchestra do not try to outrival the London Philharmonic or the Berlin Symphony Orchestra. If you are fortunate enough to have more than five musical members you can add to your violins, or introduce a flute, a clarinet, or a cornet, but to do this is to enter dangerous territory. Be quite sure of the proficiency of your cornetist before inviting him to join your band!

From experience I strongly advise the young orchestra to stick to strings and a piano at the beginning. The musical results that can be achieved by a piano-string ensemble, provided that *real* practice is not grudged, are well worth while.

If there are more than three violins, one of the

players can take the oboe part. In a small orchestra with which I was acquainted, the leader even introduced a mandolin to accommodate a more than usually proficient player of that instrument. But this is an example that must be followed with caution, although, in case you should be inclined to raise your eye-brows at the thought of the mandolin as a genuine member of the instrumental family, I mention that Beethoven wrote a sonatina for a friend who was a mandolin enthusiast.

The main point to bear in mind when starting a small orchestra is that your playing members are joining together to have opportunities of making musical pleasure for themselves. The more this aspect is emphasized, the greater will be the musical enjoyment that will be disseminated when the ensemble plays before an audience.

No one should be encouraged to become a member of an orchestra unless he or she has a love of music for its own sake. I would put that desideratum even before technical skill. However, I will not be didactic, and will only suggest that every leader should use all his best endeavours, plus any amount of tact, to secure real music lovers to co-operate with him; and, having got them, to bring out all the best musical talent that they possess.

Music can generally be obtained through any local music shop, or in the case of difficulty a letter to the manager of the orchestra department at Messrs. Boosey & Hawkes, Ltd., 295 Regent Street, London, W.1, or Messrs. Chappell & Co., Ltd., 50 New Bond Street, London, W.1, would bring helpful information.

As the band parts are obtained they should be placed in the care of one of the members appointed as librarian.

Regular and consistent practice is essential, and it is a good plan to join the acting members in their last two rehearsals.

It is desirable to make out a programme, even for an ordinary practice. This adds variety and enjoyment to the pleasure of playing together. That is why I have emphasized the importance of obtaining a fairly large repertory of music right from the start. Include in your first batch of "parts" an arrangement of The National Anthem. Nothing spoils an otherwise good show quite so much as a hit-or-miss performance of "God Save the King."

DOORS

By HAL D. STEWART
Author of "Rizzio's Boots," "The Blind Eye," etc.

DOORS are often an extremely important feature of a set. A door may be the focus point of a scene. It is, therefore, important that doors should be well made and realistic.

There are two distinct types of doors from the scene-builder's point of view. There is the painted canvas door, which forms part of the flat on which it is hung; and there is the solid wooden door, hung on its own frame, which is placed behind an opening in the flat.

The first type, which is shown in Fig. 1, is, undoubtedly, the easier to make, from the carpenter's viewpoint. The door flat is made in exactly the same way as an ordinary plain flat, but an additional framework is required to carry the door. The first cross rail is placed at the height of the top of the door—say, 6 ft.—and forms the lintel. From this, downwards, run two additional uprights. These form the door jambs. Their distance apart is, of course, regulated by the width of the door. These uprights are joined by short rails to the main uprights at the bottom, an opening, which allows the door to open and shut, being left.

Sometimes the flat is completed by an ordinary rail that runs the full width of the flat, and the door is shortened so that it swings clear. This practice is fairly common with scenery that is being hired out and is required to withstand hard usage. A bottom rail, which runs the full width of the flat, gives solidity, and enables the door to stand more violent treatment. It is quite definitely, however, a bad type of door flat, and is to be avoided. It is obviously impossible for a player to make a satisfactory entrance or exit if he has to step over an obstacle as he opens the door.

The flat shown in Fig. 1 is perfectly satisfactory, and when it is used it is not necessary to join the door jambs at the bottom. There is no doubt, however, that to do so strengthens the frame and lengthens its life if it has to be moved about much by road or rail. If this is a point that you must consider, use a piece of iron, instead of a wooden rail, below the door. The iron can be quite thin; it will lie flat on the floor, and will subject the players to much less embarrassment.

The door itself is simply another frame, which fits the opening. The door and the flat should be

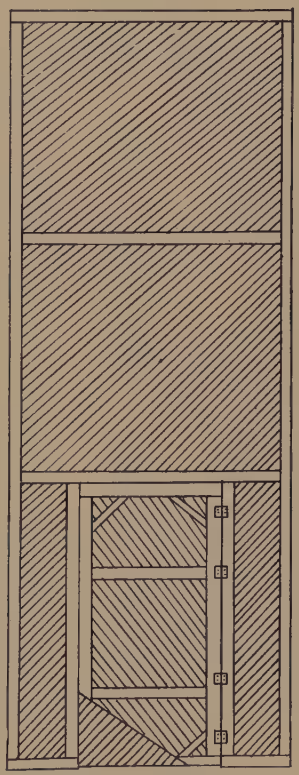


FIG. 1. DOOR FLAT

The door is, of course, canvased on both sides. The canvas on the back has been omitted to show the construction of the door frame

made separately, and canvased in the same way as a plain flat, except that in the case of the door flat the canvas must, of course, be cut to the appropriate shape. The piece of canvas that is cut out can be used for one side of the door itself. The door must be canvased on both sides.

The door is then hinged to the flat. Remember that it is essential to know *how* your door is required to open. This must be ascertained before the door is hung. If it is required to open off stage, the hinges will be on the back of the flat; if on stage, on the face of it.

The advantage of this type of door is that it

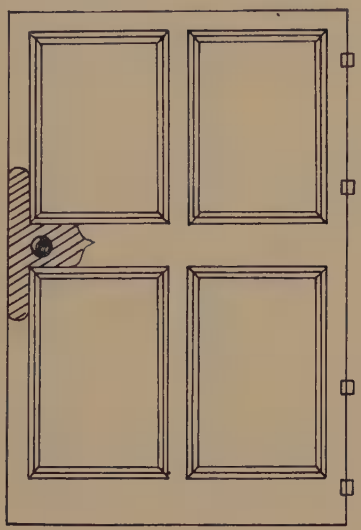


FIG. 2. TYPE OF ROOM DOOR

is light and is easily handled. Further, it can be repainted many times to represent different types of door, i.e. a room door, a front door, a barn door, etc.

It has, however, many disadvantages. No matter how well it is painted, and how tightly the canvas is stretched, the door never has the same verisimilitude as that of a wooden door. There is always liable to be a certain amount of movement of the canvas, and this destroys realism.

From the point of view of the amateur, the painting of a canvas door is a task to be avoided unless there is someone available who is willing to devote a great deal of time to learning the art of scene painting. The painting of a door is not difficult for an experienced professional scene painter, but it is not an easy task for the amateur, and even with professionally made scenery a painted canvas door is never completely convincing. The type of door shown in Fig. 4 which is made of lining boards, and which is common in barns and outhouses, is almost the only one that the comparatively inexperienced might with complete success paint on canvas.

The solid wooden door is usually hung on its own frame, which is set behind a flat similar in every way to that shown in Fig. 1—except that the door is absent. It is possible to hang a wooden door on the flat itself, but the weight of the door places a great strain on the framework of the flat, which must, therefore, be substantially constructed. As a result, when the flat is completed and the door is hung, the unit is heavy and difficult to move.

A door hung on a separate frame is comparatively light and portable. It has another advantage—the canvas of the flat is not so liable to move when the door is opened and closed, as the door and door frame are not actually in contact with the flat. It is this movement of the canvas that destroys the impression of solidity which the scene builder and designer try to create.

An ordinary door consists of a frame with a

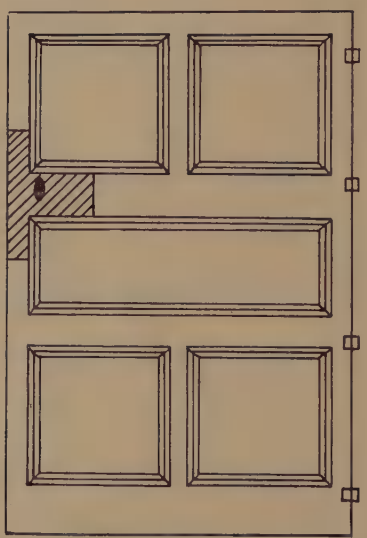


FIG. 3. A MORE ELABORATE TYPE OF ROOM DOOR

varying number of panels according to the design. Fig. 2 shows the simplest type of room door. The broad rail in the centre is called the lock rail because it carries the lock. In an ordinary door the panels are, as a rule, sunk, i.e. they are fitted into grooves in the centre of the thickness of the frame. The join is hidden by a moulding. It is not necessary to make a theatrical door in this

way. The frame itself can be made in the same way as the frame for an ordinary flat, the centre rail being the height of the handle of the door. Both sides of the frame are then covered with thin plywood, and the moulding that surrounds the panels is nailed on the top of the plywood. By "planting" the moulding in this way the panels are suggested, and the moulding casts natural shadows. A door that is made in this manner appears, in the distance and under stage lighting, to be actually more realistic than a genuine joiner-made door.

As an alternative it is often possible to buy old doors very cheaply. As a rule, however, these have the disadvantage of being heavy, and therefore of requiring a proportionately heavy frame.

Fig. 3 shows another variation of an interior door. There are many different designs for doors, as you will discover if you look carefully at the doors in your own house and the houses of your friends. By planting your mouldings in different positions you can, with ease, suggest any type.

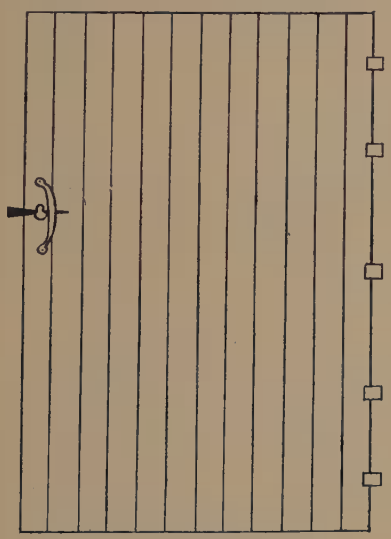


FIG. 4. TYPE OF BARN DOOR

You can also remove the mouldings and alter their position for a new design in another production.

Fig. 5 shows the frame on which the door is hung. The construction of this frame is simple, and requires little explanation. The illustration shows one of a number of ways in which the frame can be made. It should be strongly constructed. One inch, or an inch and an eighth, timber should be used. The width may vary, but it should not be less than 2 in. The width of the timber used for the thickness will depend on how much thickness you wish to show. The greater the width here, the greater will be the apparent thickness of the wall of your scene. Normally 6 in. will be sufficient, but this can be

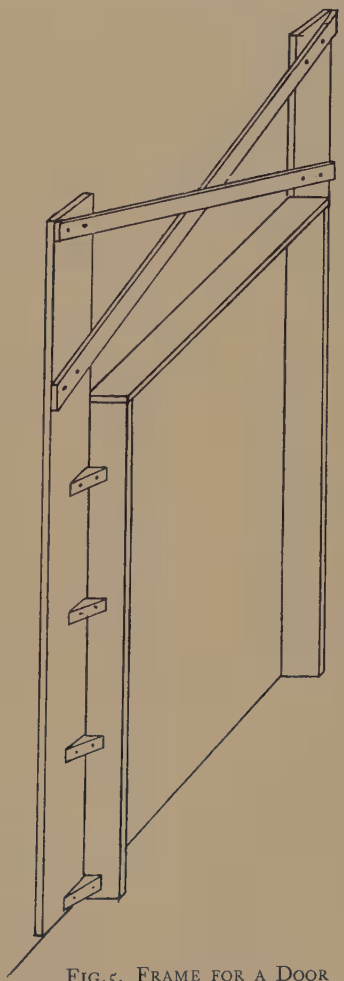


FIG. 5. FRAME FOR A DOOR

increased. If the scene is an old castle, for instance, the thickness can be 2 ft. or more. The cross braces above the door lintel are added for strength. The frame should be carried up several feet above the lintel. Small triangular blocks of wood are used to fasten the thicknesses to the rest of the frame. This frame, when it is completed, should either be separately braced or

fastened to the door flat in front of it in the same way that one flat is fastened to another. It is preferable, but not always possible, to have the door frame close to the flat without being actually fastened to it, but it is essential that no light should show between the frame and the flat.

The principal disadvantage of this type is that the door can open off stage only. On the other hand, the thickness of the frame gives a valuable impression of solidity. As a matter of fact, this thickness is not usually seen in a room, because, normally, a room door is flush with the wall inside. It is outside in the passage that the thickness is seen. The average man, however, is singularly unobservant, and you are much more likely to be praised for the solidity of your set than blamed for this slight inaccuracy.

Double doors are constructed on exactly the same lines as single doors. Barn doors are sometimes divided horizontally so that the top or bottom half can be opened independently. A glass panel is suggested by simply leaving the panel blank.

It is not as a rule necessary to fit a real lock, but if the door has to be locked during the play a lock should be fitted. Handles, door plates, etc., can be purchased cheaply and the real articles should always be used. A painted door plate is less satisfactory. Handles should be on both sides of the door. Even if the back of the door is not seen, some kind of handle is necessary for the players to open the door, when it opens off stage. A screw eye can be used for this purpose.

By kind permission of *The Crescent Theatre, Birmingham*

AN INTERESTING SET

At the Crescent Theatre, Birmingham, production of *Shakespeare*, by H. F. Rubenstein and Clifford Bax

This Set was designed by Miss Gwen Carlier. Note the thickness of the wall shown in the opening stage right

PROPERTIES, COSTUMES, AND DETAILS

By F. E. DORAN
Secretary, Manchester Playgoers' Club

THE producer with a competent staff is lucky. Too many people think of amateur stage work in terms of acting only. Too few realize the fun and outlet for artistic expression to be had from work behind the stage —scene painting, property making, prompting, costuming, and so on. Some specialize in making up, but for reasons that I have given elsewhere I advocate that this should be done by the players.

When I was producing it was always my ambition to meet a man who could translate my ideas into practice and be satisfied with a good job well done, and when I did come across such a one it was a joy to work with him, but, alas, before half the season was over he had been dazzled by the footlights' glare, and a good "props" was turned into a bad actor.

I once knew a "props" man who was faithful to his trust. He was a marvel. His ingenuity was extraordinary, and if he had a fault it was that he aimed too much at exact reproduction. Imaginative or suggestive props did not appeal to him, but he would spend hours on research to find the exact details of setting, say Nelson's cabin on the *Victory*, and then disappear for days to work wonders with tea boxes, condensed milk tins, and paint.

Ingenuity is the principal requirement of a good property man, and a producer cannot be too eager to find the right man. On him is a great responsibility, and success or failure is often due to him.

A property man should be able to provide the producer with stage props, which can be broken or damaged without great harm being done. I was once in a Chinese play in which various messengers made gifts of great value (vases, ivory, necklaces, and so on) to the Emperor. The props man produced some gorgeous things that he had borrowed from the trusting curator of a museum, who thought that it would be a good programme "line" to point out to the audience that "the vases and necklaces in Act 2 are authentic, etc." The vases were placed in a corner; one was touched by a swinging robe, and smashed. Another was chipped. The necklace was dropped and trodden on. This was early in my dramatic career. I learned then what I pass on now, that the art of the theatre is the art of illusion. Priceless vases are only jam jars, "precious" necklaces are merely string and sealing wax, and stage gold, although it glitters, is not the currency of reality. It is the similitude of things that is the real art of the property man. The aim is to produce, as in all things of the stage, the effect, but not the thing, the maximum result with the minimum of means.

In the case of hand props, such as pistols, there are occasions when precautions have to be taken. Imagine the catastrophic silence of the occasion when a trigger is pulled, and there is no report. How can the villain fall dead? Not always has he the presence of mind to cry out "Good heavens, I'm poisoned" and to drop. Moreover to do so would not help the next scene if the heroine is on trial for murder by shooting! Each case of this sort must be dealt with on its own merits as a problem. The problem of the pistol shot can nearly always be solved by having a double in the wings ready to fire if the pistol held by the player on the stage fails. It is better for the audience to hear a shot from the right than not to hear any shot, and they will give the gunman credit for making sure even if two shots are heard.

"Make sure" is the principle to apply. Rehearsals should, of course, make sure, but it is extraordinary how in the excitement of transferring activities from the rehearsal room to the actual stage things get lost or misplaced. Understudies of players are useful. Consequently, why not an understudy for the property man?

Costumes also call for comment. First, nothing mars the presentation of a costume play more than the unevenness in costuming caused when all the brightest and best costumes are worn by the

principals, and the other players look as though they are dressed in cast-offs. Of course, King Henry VIII must look regal and kingly, and be richly and sumptuously attired, but it does not follow that the Duke of Buckingham must be shabby. This unevenness is a common fault

in costume plays, even when they are professionally produced. Unevenness in costuming disillusions the audience, as they are forced to see the actor in costume, and not a very effective costume, whereas they ought to be seeing, say, the Duke of Buckingham.

A competent producer will put in considerable time and go to a great deal of trouble to ensure this evenness of quality. In practice unevenness is usually caused by lack of stock. There is a range of costumes for a given period, and the newest and best are allotted to the leads while the other players get the costumes that once were bright and sumptuous: the furs are flat with continual renovation; the colour of the fabric is dull and faded with age. Perhaps a new gaud or a piece of new gold lace only emphasizes the poverty of the dress, and the hypothetical Duke of Buckingham looks like a poor relation. The new velvets and silks of the few leading costumes shine and glisten, and the costumes of the crowd of courtiers look flat and tarnished. Not only does the contrast rob the spectator of illusion, but it also diminishes the glory of the King by making his Court unattractive. Where feathers are worn, all should be of the same quality and newness, and evenness should run throughout the cast. If the choice had to be made between dressing all the cast in cotton or the leads in fine fabrics and the Court in inferior materials, I, personally, would produce all in cotton and rely for my effects of magnificence on colours and the drapery of cloaks and sleeves.

Another aspect of costuming, so far as the producer is concerned, is the fireside dress of his characters. I cannot believe that Lancelot or King Harold went to bed in armour, or always wore a tin hat when they were enjoying the Middle Ages equivalent of a smoke and a pint. Surely there must have been some sort of undress uniform, even for the most bellicose. A wise producer will exploit the change of mood by a change of costume, and give heroes of ancient time the equivalent of an unbuttoned waistcoat. Too often we see the cast doing everything in full dress. They must have had a second suit, and whatever they wore at Coronations, on Sundays, or on the day of the Big Fight, there were occasions when they were at rest and breathed deeply in some sort of dressing gown or its equivalent. It is a moot question as to whether the sword was always in evidence. It is difficult to suggest details of any departure from the full dress of chivalry, and it is one of the aspects of production

that is often overlooked. The fact that cathedral brasses and memorials and old pictures depict people in full dress is due to the fact that these representations show people in their pride, and not in their everyday circumstance. A modern play, in which members of the peerage are the protagonists, does not show them in the glory of coronet and ermine, and I am sure that the full

trappings of war or peace were uncomfortable to our ancestors.

Recognition of this difference between public and private appearances gives the producer an excellent opportunity to indicate an absolute change of mood. "Now are our bruised arms hung up for monuments," says Richard III. The wise producer will examine and act on the import of that brief sentence. In costuming, as in everything else of the theatre, attention to detail builds up atmosphere, regulates the flow of tension, and brings about a similitude of reality that is more real than mere realism.

Producers should see that costumes, whether hired, ready made, or specially designed, are "wearable." I mean by this that they should ask

mentally, "Would a Tudor (Saxon, Norman, Roman, what you will) wear such a garment, shaped in such a way, and tucked and gathered in such a way? Would he have jewels and embroidery, and cloaks and a hat?" I think of the usual Tudor appearance with the hat worn at all sorts of angles that give ridiculous effects. When it is worn as a Scotsman wears his tam-o'-shanter we get a similitude of a gentleman wearing a hat.

The wearing of Roman costume appears to offer great difficulties to amateurs. A little study at the local library is helpful. I imagine, in spite of fashion and the costumiers, that people in all ages preferred to be comfortable.

Another point in costuming is the capacity of the individual to wear a given design. I have seen masterpieces of design—on paper—the whole effect of which was destroyed or ludicrous when the costume was worn. What is the good of designing a lovely costume in scarlet and black and white for Romeo if the player has long thin legs that utterly destroy any illusion of the youthful, virile lover? The effect of his fine voice (which may have got him the part) is discounted. The producer should not be fobbed off with a copy of the Romeo costume worn by Sir George Alexander at His Majesty's Theatre, but should clothe his Romeo in a rich, long tunic, thus covering the legs.

Another principle to be grasped is: Do everything to help the illusion. In this case, Romeo is

a young, impetuous, irresistible lover. Help him to be one, and take nothing for granted. Costume should always be adequate. Cloaks, tunics, sleeves, and flowing garments generally, can be used to create magnificent effects if the producer aims at them. A whole range of emotions and gorgeous stage pictures can be evoked if the producer

utilizes the results of the play of light on texture and fold. Consider a sleeve. When it is flat and pulled out, as in the sketch, its effectiveness is only half used. Give it a few folds, and at once

rich shadows add to its beauty, and both colour and gesture are emphasized. Cloaks, of course, are particularly susceptible to the application of this technique, and offer the actor a wonderful instrument for the exploitation of gesture and movement. Cloaks should be free and flowing. There should be nothing niggardly or sparse. The colour should be selected with care and with consideration for the effect it will have in forming group composition on the stage. The right colour in a given lighting plot can set the whole mood of a scene, and should not be left to the haphazard choice of the costumier. Too often is the effect of a group, so far as position is concerned, entirely spoilt by bad colouring due to an absence of

relation between one actor and another in costume.

A common fault with costume plays is slovenliness in detail. Here, again, the amateur is not the only culprit. Necklaces and the collars of gold that add such a gay touch to medieval costume should always be made to set on the shoulders. Arranged thus a far fuller effect is obtained than when they are just slung on, so

that in due course they drop and give a sort of halter effect, as though the ornament is worn casually and in protest rather than as a thing of pride.

Attention to these details makes all the difference between a well dressed and well produced show and one that is hackneyed and slovenly.

THE MARTYR KING

By NEVIL TRUMAN
Hon. Secretary, Nottingham Playgoers' Club

KING CHARLES THE FIRST was an artist and a saint. He was one of the earliest of our monarchs to live a pure home life, and his devotion to the historic Church cost him his life. He was one of the most cultured men in Europe, and his art collections in London and Windsor for the most part happily remain with us. As the patron of Vandyke and Rubens he has earned undying gratitude. The fashions during his reign became less awkward and more graceful and easy, and the gentlemen knew how to wear their clothes with an air. It was a thoroughly artistic period.

Dress

The *Doublet* (men) was busked with bones and was corset-like. Until 1632 it had a pointed waist, with four to six vertical slits on the breast and back. The sleeves were close-fitting and plain, but another type had the sleeve close from wrist to elbow, where it widened into a large puff, which was paned to show the linen shirt. Paning was a series of strips of material with gaps vertically cut between. After 1628 the doublet became deeper and less pointed, and was loose fitting with only a slight point in front. The epaulets, which were slight at first, disappeared during the reign. After 1645 the jacket became skimpy and reached to just above the hips, leaving a gap to show the shirt, which was pulled out. It had no waist.

The shortening of the doublet and the practice of leaving the lower half unbuttoned allowed the white shirt to show below it at the waist. In Charles II's reign it became shorter still, and turned into an "Eton jacket." Simultaneously with this curtailment, which occurred about 1645, the breeches changed into full, loose, tubular trousers like modern "shorts." They were edged with lace or ribbon bows at the waist, the knees, and down the side seams.

"Tassets" was the name given to the small skirts of the doublet.

The *Breeches* (men) were fastened by points, i.e. a row of bows at the waist. Trunk hose remained only for pages, and in State robes.

In 1620 they had a high waist and full knickers to just above the knee. In 1628 they reached to below the knee, and were gartered with a large

Children of Charles I (London)

bow or rosette, and buttoned all down the side. If the lower buttons above the knee were unfastened they disclosed the linen lining. In 1640 they had become full and open, i.e. tubular, and were unconfined at the knee, or they were close at the knee, and finished with ribbons. The waist dropped to just over the hips so that the full shirt bulged out above them and between them and the now short doublet. This was a precursor of the Charles II costume.

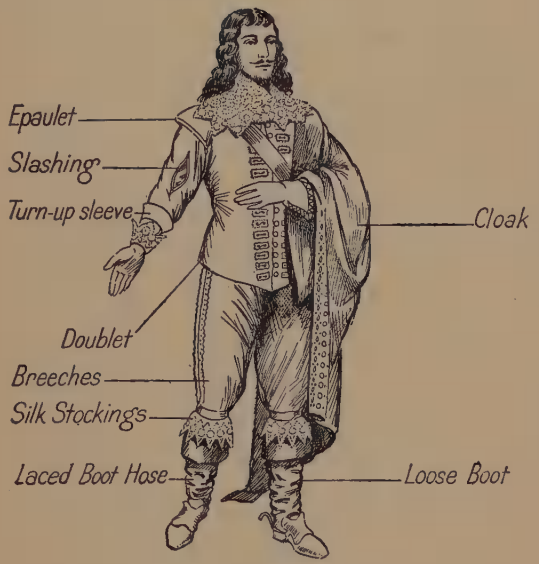
The *Jerkin* (men) was sleeveless or had hanging sleeves. In leather, as the buff coat, it was laced up the front and sometimes had loose sleeves to match, or close stuff sleeves striped with braid or lace horizontally or vertically. It was a military garment.

The *Coat* (men) was cassock-shaped, and reached to mid-thigh. It had wide sleeves, the

cuff being turned up broadly. It was worn during evenings.

The *Cloak* (men) became longer and fuller, and reached at least to the knee, sometimes lower, and was draped over the arm.

The *Gown* (men) was of the type still worn by Chancellors and Lord Mayors, and was worn by older men.



LORD PETERBOROUGH, 1635

The *Bodice* (women) up to 1630 had a deep point and a wasp waist. After that date it was low-necked, with a high waist and skirt tabs like the men's doublets, and was worn over a round pointed stomacher, which matched. The sleeves were at first close to the wrist and followed the men's fashions by developing into large puffs, or they were leg-of-mutton types with slashings. The commonest form was in one puff to below the elbow, and, later, to the elbow only, the bare arm showing in either case.

The *Skirt* (women) was gathered at the waist and hung loosely. It had, at option, the reversed V opening, in which case

The *Petticoat* (women) showed when the skirt opened in a front ∧, but otherwise it did not, as the fashion of raising the upper skirt to show the under-robe had gone out.

The *Gown* (older women) was close at the throat and fitted the body, after the type of Lady Pembroke. The skirt was full.

LEGS

Silk stockings were popular, and the men wore enormous boots, which necessitated *Boot Hose* (men) of material edged deeply with lace, which fell over the boot top. The more economical wore *Boot Hose Tops*, which had no calves; the boot covered the rest. Garters, finished with a great bow at the side, or large rosettes in coloured ribbon were prominent.

FEET

Spurred boots were almost *de rigueur*. Their tops were folded down and over. Some wide-spreading top-boots had their tops so loose that they formed a cup all round. All had square heels. Red heels for evening wear remained the mark of the aristocrat. The wide tops came in about 1640.

HAIR

Men wore their hair off the brow and to one side and level with the jaw till 1628, but afterwards it lengthened and they had a fringe on the brow. The vandyke-pointed beard remained until 1640, but was then displaced by the chin

QUEEN HENRIETTA MARIA (LONDON)

tuft, which began in 1630 and lasted till 1645. Moustaches were brushed upwards.

The women wore their hair brushed back off the face and tied into a bun at the back. On the forehead was a fringe, or kiss curls were worn there. Ringlets appeared and, as the reign proceeded, they were worn longer. At first they were

CHARLES I AND HIS QUEEN

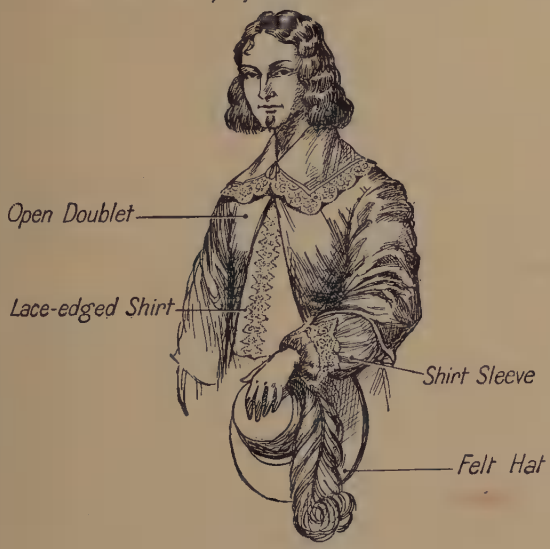
mere bunches at each side of the face, but in the end they became long corkscrew curls. Pearl ropes adorned the head. Jewellery was much less profuse and consequently more tasteful.

Hats

The *Sombrero* (men) of black felt, loose and wide brimmed, with one side turned up, and with a fairly high crown, is well known. One or two ostrich feathers adorned it at one side, or a hat band was formed of the cut ends of ostrich feathers. After 1640 the Puritan type began to be worn, the crown became higher and the brim narrower, and the whole appearance was marred.

The *Montero* (men) was a cap used for sport, and had a loose, adaptable brim, which could be turned either up or down at taste. The women were usually bareheaded, though they occasionally wore a loose gauze veil or a loose hood. The Cavalier hat was used only for riding.

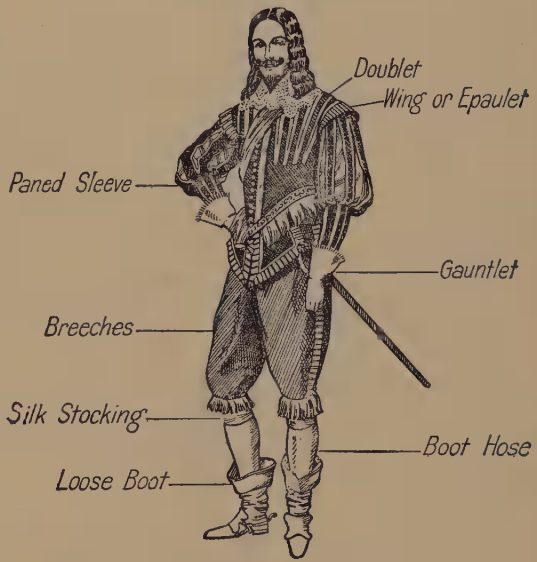
The high felt hat was almost universally worn at the end of Charles I's reign and (robbed of its feather and ribbon) by the Puritans.



Sir Richard Fanshawe, 1644

Linen

Cleanliness was a feature of the Carolean Court. In consequence linen played an important part. Lovely lace collars were wired into various shapes. The old whisk was succeeded by the *Falling Ruff* (men), which was the old ruff lying down instead of standing up. This became the *Falling Band* (men), which was a collar of the same shape but without the gathers of the ruff. Both hung from the throat to the shoulders, the band being wider and deeper. After 1640 they shrank in size. Cuffs were deep and turned up over the doublet sleeve. The sword was sus-



King Charles I (London)

pended by a broad waist sash, worn horizontally, or from the *Baldrick*, or sword belt, hung diagonally over the right shoulder.

Up to 1635 the women wore the *fan-shaped* wired-up ruffs, as before. Older women still wore the *cart-wheel ruff* of the reigns of Elizabeth and James I. After 1630 the *broad falling collar*, like the men's, came in, and, like theirs, it was made of linen or lace. Later, the broad falling collar with the *upstanding fan collar* was worn. From 1635 the low neck was covered with a neckerchief folded diagonally, and by 1650 the neck line had become horizontal and presented that appearance of the bodice falling off altogether which was so much loved by the Early Victorians.

SUMMARY

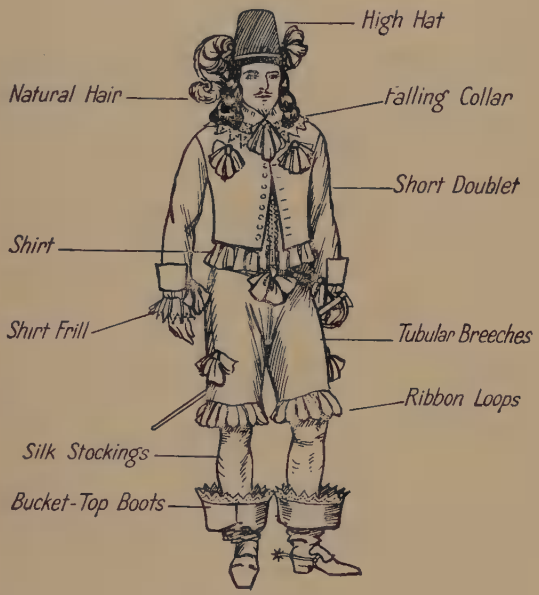
Men

Dress

Doublet—pointed waist, busked. Vertical slits front and back. Close sleeves or close wrist to elbow, then wide puff, paned below to

show shirt. Looser and less pointed later. Epaulets disappeared gradually. Skirt shortened to hips later.

Breeches—row of bows at waist. In 1620 high waist and knickers above knee. In 1628 knickers below knee. In 1640 "shorts," open and fuller.



GENTLEMAN OF 1645

Shirt—linen. When doublet shortened to hips, the shirt showed in bulge there.

Jerkin—sleeveless or hanging sleeves. Leather front laced. Loose sleeves, matching or striped, optional.

Coat—loose, cassock-like to mid-thigh with wide sleeve and broad turn-up cuff for evening wear.

Cloak—full to knee or lower.

Gown—like Chancellor's for older men.

Legs

Silk stockings. Boot hose, edged lace deeply.

Boot hose tops, without calf.

Garters—great bow below knee or rosette.

Feet

Spurred boots, top folded down.

Wide spreading top-boots, high square heels.

Red heels for dress wear.

Hair

Off brow one side, level with jaw. Later, lengthened with a fringe. Vandyke beard to 1640. Chin tuft 1630–40. Moustache brushed up.

Linen

The whisk collar to 1630.

Falling ruff.

Falling band.

Deep turn-up cuffs.

Sash broad over waist, or shoulder belt-baldrick for sword.

Hats

Sombrero—high crown, wide brim cocked. Ostrich feathers or feather hat band.

High conical crown, narrow brim later.

Montero—cap with reversible brim for sport.

Fur cap—close fitting.

WOMEN

Dress

Bodice—deep pointed wasp waist, and stomacher.

After 1630 low neck, high waist; skirt tabs like doublet, and round stomacher to match.

Sleeves—close to wrist or puffed, as men, or leg-of-mutton, slashed. Later, one puff to below elbow, then to above elbow unslashed. Bare arm.

Skirt—waist gathered, opening optional, hung loose.

Petticoat—showed at opening of skirt. Often unseen.

Gowns—older women, close throat, fitted body, full skirt.

Hair

Off face to bun at back. Head fringe or kiss curls. Ringlets. Corkscrew curls. Pearls.

Hat

Mostly bare heads. Loose gauze veil. Loose hood. Cavalier hat for riding.

Linen

Fan-shape wired ruffs as before to 1635.

Cart-wheel ruff for older women.

Broad falling collar. Falling collar and/or upstanding collar.

Square kerchief over neck opening.

Horizontal opening after 1650.

PHYSIOGNOMY IN RELATION TO MAKE-UP

By ALFRED HARTOP
Perruquier and Lecturer to Amateur Societies

THE real reason for continuing the study of physiognomy is to make clear and comprehensible the conception and the simulation of facial characteristics. Reverting to the analysis and synthesis of facial expression, we are reminded that the prevailing expression of the face in repose constitutes the basis of physiognomy, which is founded upon a study of the anatomy of the face. The conception it is sought to emphasize is one of tremendous practical value. Not only does it lend itself to an understanding of correct light and shade, and the placing of significant lines that conform to, rather than vary with, Nature's own lines, but it also adds force to the controlled action or registration of any particular expression of the face. An understanding of the functioning of the facial muscles cannot fail to help the portrayal of different emotions, by facial gesture.

Although the importance of the subject is stressed, it should not be assumed that it is necessary, or even advisable, in any case to attempt to reproduce by make-up a permanent, exaggerated, external manifestation of any emotional quality. It should be clearly understood that a definite discrimination must be made between the permanent evidence in the face at rest and the latent expression, which is only in evidence when the face is in action. For instance, some wrinkles are permanent, whilst the majority are transient, and, obviously, cannot be represented in make-up. A smile, which is considered to be the real basis of facial expression, cannot be made to appear permanent without losing its charm. The chief aim should be to give the face an expressive bias in the direction of the required characteristics, when such do not naturally exist on the player's face, and when it is necessary to accentuate, or add to the existing natural lines. When this is fully realized, the art of character expression is greatly simplified inasmuch as it is concerned only with the question of how the character should reveal the degree of its outward manifestation.

To understand the action of the muscles of the face it is not necessary for us to know more of their structure than that they are formed of distinct packets of fibres; that they are attached by one end, called the origin, to some point of bone, and by the other end, called the insertion, to the skin of the face, which is moved. These muscular fibres run in a direct line from their fixed origin to their movable insertion in the skin, which, smooth in youth, becomes adorned in later life with the transverse wrinkles of concentrated attention, the vertical wrinkles of reflection, or pain, and with the crow's feet at the corners of the eyes, which suggest a sense of humour. We may accept the opinion of authorities on the subject of anatomy, that the most movable and expressive features are the inner extremity of the eyebrows and the angle of the mouth. Therefore, the simplest classification is to divide the movements of facial expression into (1) the movements of the eyebrows, and (2) the movements of the mouth, and to examine the cause and effect of such movements.

The forehead more than any other part is popularly supposed to be characteristic of the human countenance. It is the centre of thought, a tablet upon which every emotion is distinctly impressed; and the eyebrow itself is an eloquent index to the mind. Someone has called the eyebrow "the rainbow of peace, or the bended bow of discord."

> Yea, this man's brow, like to a title-leaf
> Foretells the nature of a tragic volume.

A chart of the principal muscles involved in expression is shown in Fig. 24, a study of which will lead to a better understanding of one's own features. Notice that there are four muscles attached to the eyebrow (*A*, *B*, *C*, *D*).

A. The Forehead Muscle of Attention. This vertical muscle descends over the forehead, and is inserted into the skin under the eyebrows. The simple action of its front portion is to draw upwards the skin of the eyebrows from below, arching the eyebrows, and causing transverse wrinkles to appear on the forehead. The number or depth of the wrinkles is proportionate to the repetition and intensity of the muscular contraction, which, through the force of habit, becomes largely involuntary. There is a cheerful or an alert and inquiring expression, indicating the faculty of being able to concentrate the attention; also, a susceptibility to surprise and wonder. Darwin says, "Attention, if sudden and close, graduates into surprise, and this into astonishment, and this into stupefied amazement." The effect of the action of this muscle is seen in Fig. 26—1 and 2.

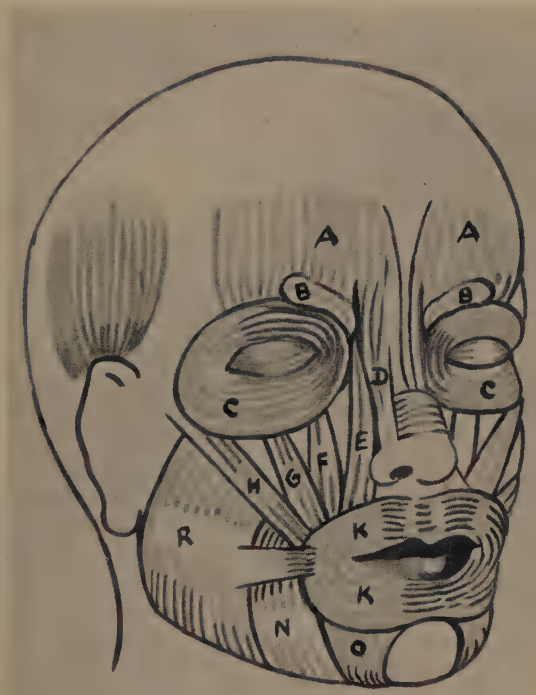


FIG. 24. THE MUSCLES OF THE FACE

A.	The Forehead or Frontal Muscle	(*Occipito—frontals*)
B.	The Eyebrow Muscle	(*Corrugator Supercilii*)
C.	The Circular Eye Muscle	(*Orbicularis palpebrarum*)
D.	The Descending Nose Muscle	(*Pyramidalis Nasi*)
E.	The Common Lip Raiser Muscle	(*Elevator Alasque Nasi*)
F.	A Lip Raising Muscle	(*Elevator Labii Proprius*)
G.	A Lip Raising Muscle	(*Elevator Anguli Oris*)
H.	A Lip Raising Muscle	(*Zygomaticus Major*)
K.	The Circular Lips Muscle	(*Orbicularis Oris*)
N.	The Lip Depresser Muscle	(*Trangularis Oris*)
O.	The Chin Muscle	(*Quadratus Menti*)
R.	The Jaw Muscle	(*Patysma Nyoides*)

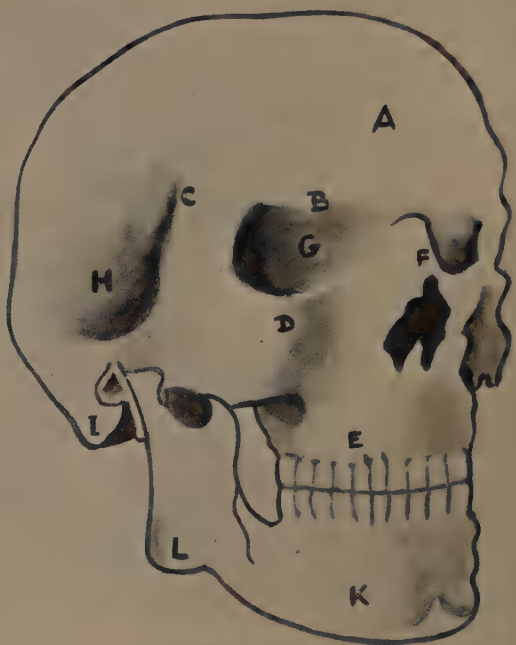


FIG. 25. THE BONES OF THE SKULL

A. The Frontal Bone.
B. The Protuberances formed by the Frontal Sinuses.
C. The Temporal Ridge of the Frontal Bone, on which the form of the Temple depends.
D. The Cheek Bones.
E The Upper Maxillary Bones.
F. The Nasal Bones.
G. The Orbits or Sockets for the Eye-balls. The circle of their margin is formed by the Frontal Bones, the Cheek Bones, and the Maxillary Bones.
H. The Temporal Bones. These hollows are filled with a strong muscle, which passes down, through the arch, to be inserted into the lower jaw-bone.
I. The Mastoid. This is the point into which the mastoid muscles, which give form to the neck, are inserted.
K. The Lower Jaw.
L. The Angle of the Lower Jaw.

B. The Eyebrow Muscle of Pain. This is said to be the most remarkable muscle of the face. It arises from the frontal bone and, running obliquely upwards, is inserted into the skin about the middle of the eyebrows. It lies nearly transversely, and its action is to draw the eyebrows together with an energetic effect and to knit the skin between them. This forms curved folds at the inner end

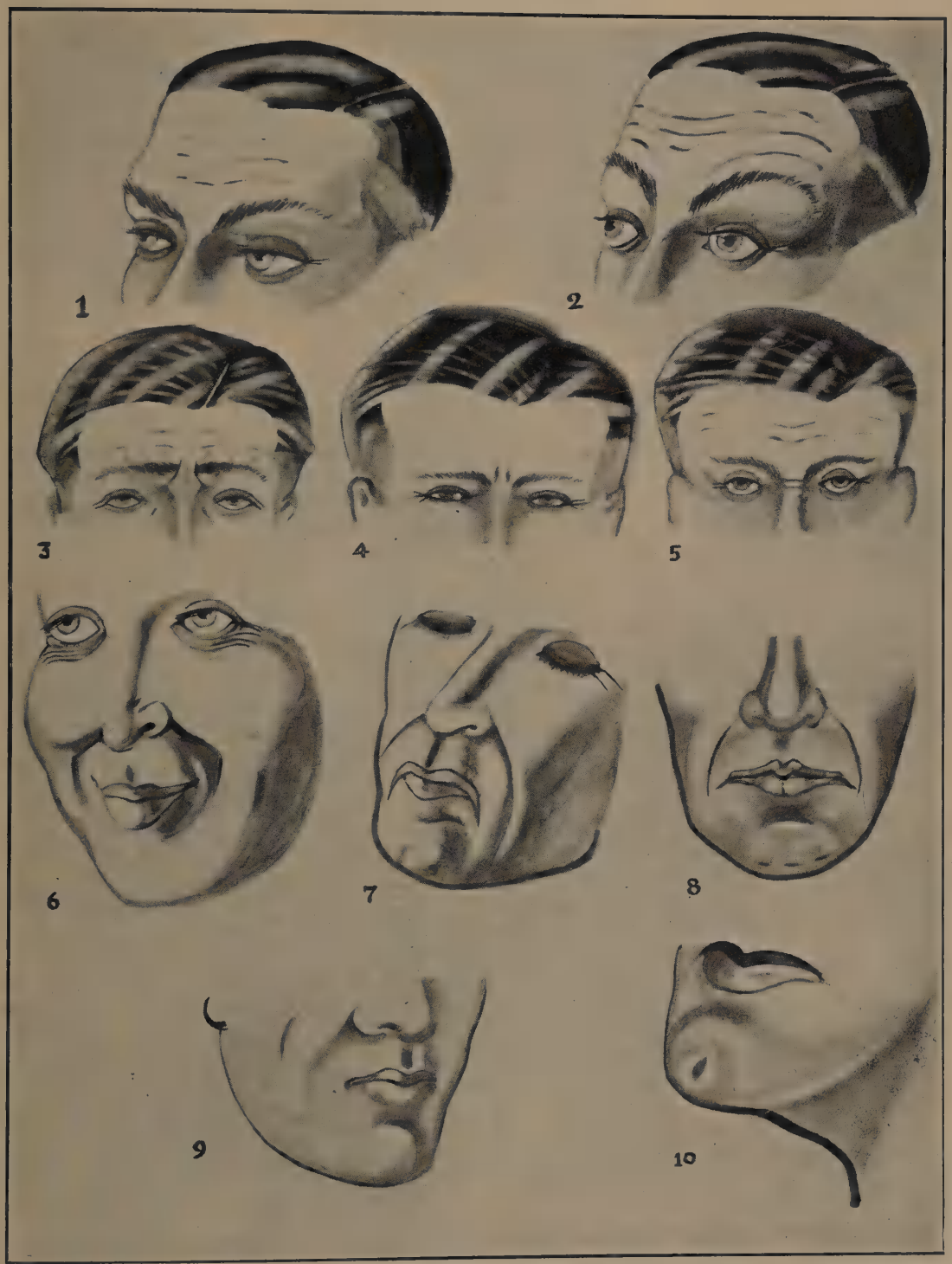


FIG. 26. STUDIES IN EXPRESSION

of the eyebrows and wrinkles above, and there is more or less expression of mental anguish, or painful suffering, as "When pain and anguish wring the brow" (Fig. 26—3).

C. The Eye Muscle of Reflection. Its fibres, being spread in a circular direction upon the margin of the orbit and the eyelids, surround the eye. It is the outer and stronger circle that acts as the direct opponent of the forehead muscle by pulling down the inner end of the eyebrows and generally straightening the curve of them. This action tightens the skin of the forehead, causes the transverse wrinkles to disappear, and produces two vertical wrinkles between the eyebrows. These wrinkles suggest an endeavour to master a difficulty in connexion with thought, and lines drawn here often give to motions of the features in the lower part of the face the expression of a lofty character (Fig. 26—4).

D. The Nose Muscle of Anger. This descends from the forehead muscle, and is attached to the side of the nose. Its action is to draw down the skin between the eyebrows, and, consequently, to lower the inner part of the eyebrows. This action forms between the eyebrows transverse folds and wrinkles that are the evidence of anger, menace, and ferocity (Fig. 26—5).

These four muscles move the eyebrows, and give them all their various inflections.

Muscles of the Lips

The fleshy structure of the lips is largely due to a circular muscle that surrounds the mouth. This closes the lips, and is the opponent of many other muscles, which are centred towards the mouth, and which, besides opening it, move the lips in various directions. It is by the successive action and relaxation of these antagonizing muscles that so much and so varied expression is given to the mouth, and a remarkable variety is produced in the lines that mark the features about the upper lip as a direct index to the feelings. These we will consider in order of importance.

H. The Lip Muscle of Laughter. This runs down from the cheek bone, and is inserted into the outer angle of the mouth. Its action is to raise the outer angles of the mouth upwards and outwards. This causes a fold, called the naso-labial fold, to appear. This fold runs from the nose in the direction of the corners of the mouth, convex to the nose above, and concave to the mouth below. By pushing up the cheek the action produces crow's feet under the eye. The effect of a ludicrous idea is to relax the muscles that control the lips and to contract those that oppose them; hence by a stretching of the mouth, and a raising of the cheek to the lower eyelid, a smile is produced (Fig. 26—6).

E and F. The Lip Raiser Muscles of Grief. These two muscles, which arise from the upper jaw, near the orbit, are attached exclusively to the upper lip and raise it. The effect is to alter the shape of the mouth, obliquely downwards and inwards, but the outer angle of the mouth is not raised. The naso-labial fold is thus made strongly concave throughout. The depression of the angle of the mouth gives an air of despondence and languor when it is accompanied by a general relaxation of the features, or, in other words, of the muscles (Fig. 26—7). The muscle indicated at *G* is, also, a lip raiser, but, unlike the last named, it has the power to raise the angle of the mouth.

N. The Lip Depresser of Contempt. This is a comparatively powerful muscle, which arises from the base of the lower jaw, and is inserted into the skin below the angle of the mouth. The effect of its action is to draw the angle obliquely downwards and outwards, and to pull down the lower end of the naso-labial fold, making it deeper. If the action is slight, an expression of sadness is the result; when it is strong and in conjunction with *O*, which arches and elevates the lower lip, there is a contemptuous effect (Fig. 26—8).

K. The Circular Muscle of the Lips. The fibres of this muscle can be traced continuously round the lips, and they have no proper origin. The muscle is affected in various emotions; it yields, both in joy and grief, to the superior force of its counteracting muscles and relaxes pleasantly in smiling. The union of so many muscles at the angle of and below the lips is responsible for the formation, in the child or youth whose face is plump, of the dimple in the cheek or chin. Dimples are considered to be indicative of a kindly, cheerful disposition.

SWITCHBOARDS

By C. HAROLD RIDGE, A.R.S.M., D.I.C., *and* F. S. ALDRED, A.M.Inst.C.E.
Consulting Engineers

CARE must, of course, be taken that the dimmer is in the same relative position as the lights in the circuit, that is, in the "on" position if the lamps are alight, and vice versa. The plugs and sockets work very well, and on A.C. they give no trouble, but it has been found that on D.C. arcing is liable to occur when a dimmer in the "off" position is accidentally plugged into a circuit that is carrying its normal load at the time. Of course this should not be done, but the possibility of the occurrence must be remembered. To prevent this on D.C. systems, or to save the expense of Lico plugs and sockets, the same result is achieved by using an ordinary two-pin switch plug, the switch being connected in order to short circuit the plug. This method has the disadvantage of more complicated working, as the operator has to remember to open or close this extra switch, all of which working is automatic with the Lico socket.

Strand Electric Co.

FIG. 49

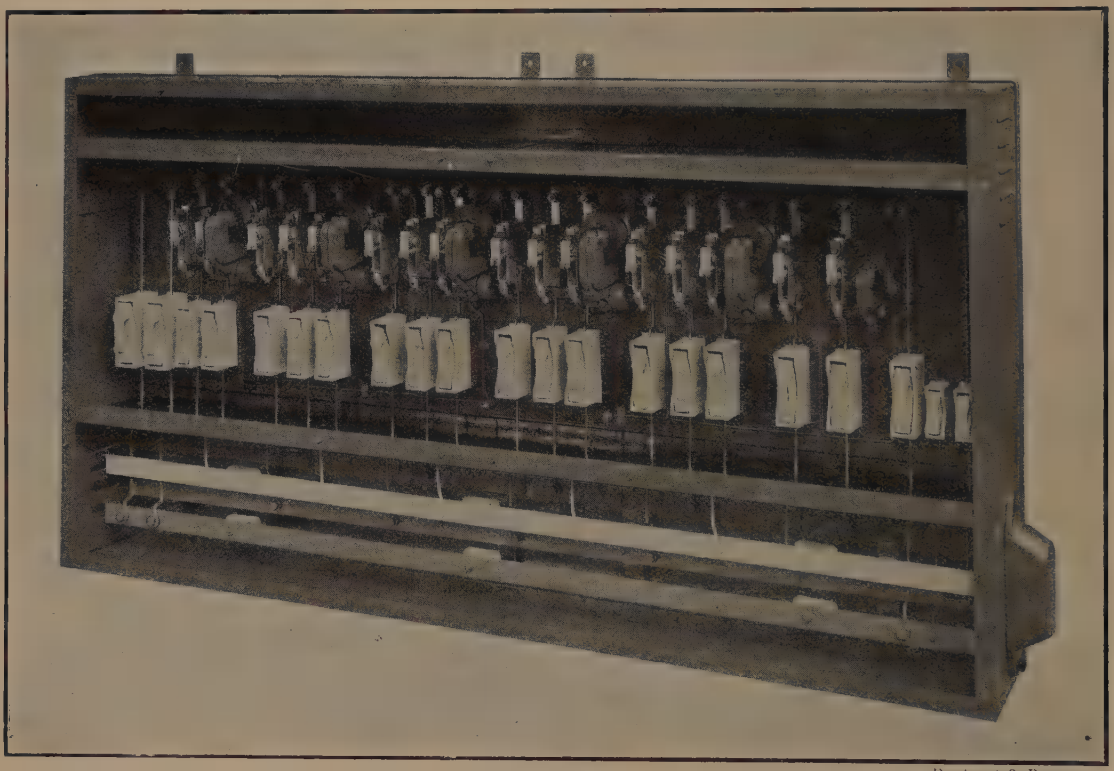
Large switchboards on three-phase supply designed to meet modern requirements, involving electrical and mechanical grouping, interlocking, and other refinements, have become somewhat complicated.

The interested reader who wishes to make himself acquainted with such a design should examine carefully and trace the various connexions of the wiring diagram of a board controlling 63 stage circuits fed from a three-phase four-wire 400/230 volt, 50 period supply as shown in Fig. 48. In this diagram the components are in the positions as they are seen when the observer is standing in front of the switchboard, and Fig. 49 is a photograph of the completed board. It is dead-front type, and embodies in its design many of the desirable features to which reference has been made.

The circuit switches are the back-of-board 30 ampere capacity pattern, those in "independent" circuits being throw-over switches feeding

from either of two bus-bars, one of them connected through a contactor, the other direct on to the main supply. This device allows any particular "independent" lamp, or lamps, to remain unaffected when the others are "blacked out" by opening the contactor.

The dimmers are 80 stud contact, radial arm sheet steel case. Fig. 50 is a photograph of the actual board, installed in a room in the stage basement. Connecting cables, enclosed in sheet steel troughs, are run between the triple pole contactors and the bus-bar sections. It will be seen how the operation of each contactor controls the supply of current to its respective bars. The



Dewhurst & Partners

FIG. 50

pattern, with the exception of those on No. 5 batten circuits, which have 100 stud contacts, and they are specially wound to give slow dimming at the beginning of their travel. Double dimmers are used for No. 1 batten, each of the four colour circuits being divided into centres and ends to give added flexibility to lighting from this batten.

The supply to this board is brought to the four main bus-bars, to which are connected the main fuses and contactors. This gear, called the sub-main board, is shown enclosed within the dotted rectangle at the bottom of the diagram, Fig. 48, and is mounted on insulating panels fixed in a

opening of the black-out switch below the contactor coil switches on the centre panel of the switchboard, causes all contactors to open and cut off the supply to the bars.

The board is in two main sections, divided by a panel carrying the contactor coil switches and fuses and those for the various circuits fed from the board. Below this panel is the master and grand master cross control dimmer mechanism.

To simplify the diagram the only circuit fuses shown are those on the phase side of the lamps, the neutral fuses being provided in each circuit and mounted on the back of the board. They are

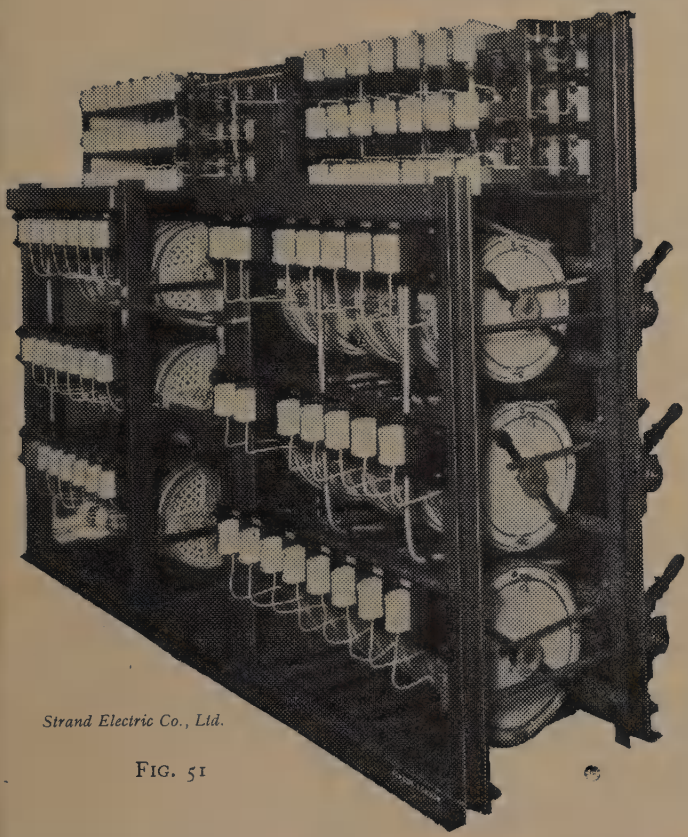


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FIG. 51

another switch-board, connected to a three phase supply, is shown in Fig. 51, and here the arrangement of dimmers and fuses is clear. This switchboard was installed at the Alexandra Hall, Halifax, for the Halifax Thespians. In this case the dimmers are of the radial arm pattern previously shown in Figs. 37 and 38. The connecting links between the operating handle and the contact arm can be seen.

Consider for a moment touring companies with special apparatus, or those that perform in a theatre without adequate switchboard and dimming gear. The usual practice is to hire a portable switch and dimmer board, as illustrated in Fig. 52. This is constructed of teak and sheet iron with a cover to fit over the front for travelling. Fuses, switches, and slider type dimmers are provided, and at the bottom of the board are the plugs for connecting the lighting apparatus, which must have flexible cable long enough to reach back to the board. Such an arrangement is suitable for temporary working

included to act more as links to isolate a circuit from the earthed neutral wire, for testing purposes, than as means of protection.

It should be noted that those circuits carrying a greater load than that allowed by the Regulations are sub-divided through fuses at the board itself, thereby enabling quick replacement of a "blown" fuse to be effected, and tending to prevent an outbreak of fire, which might result from the fusing of a sub-circuit fuse in proximity to scenery.

The three phases are brought to each half of the board, as will be seen, with the phase circuits so arranged in groups that small dividing fillets, shown in dotted lines, can be fixed between the different phases. The back of

FIG. 52 *Strand Electric Co., Ltd.*

only, as Public Authorities will not allow such long lengths of flexible cable to be used indefinitely. It is usual to fit the dimmers on these portable boards with "Series Parallel" plugs, so that by altering their position, the windings may be arranged for high or low voltages.

When using this type of switchboard, only restricted master dimming is possible, this being done by placing a wooden batten over the dimmer handles to raise and lower them together. If more complicated combinations are required, portable switchboards similar to the one shown in Fig. 53 can also be hired. The dimmers on this type of board are of the same pattern as those shown in Fig. 52, but are placed back to back behind the switch panel. They are operated by endless tracker wires passing from the dimmer handles round the large operating wheels at the top, thence to the small wheels seen at the bottom, and back to the dimmer handles. The wheel seen on the right is for master operation.

It will be noticed that the frame is mounted on castors for ease of movement. These dimmers are in great demand. The standard size is 1000 watts per way, for a dozen ways, but the exact wattages to be used and the voltage of the supply should always be given when ordering.

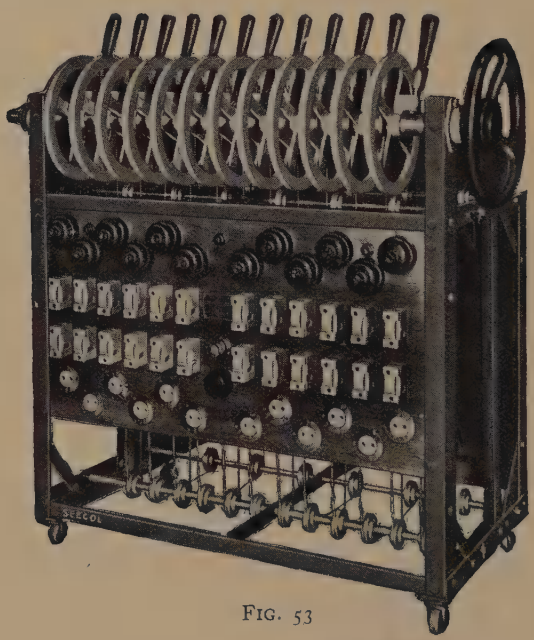

FIG. 53

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TRAIN NOISES AND EFFECTS

By A. E. PETERSON

Founder, Sunday Night Adventurers; Secretary, Kingston Marionette Players, etc.

IT used to be considered sufficient if in order to suggest the noise of a train off-stage one of the hands stationed in the wings frantically clanged a huge handbell and blew a shrill blast on a whistle, whilst a second man beat with a long flexible wire brush the round metal chimney of a slow combustion stove to suggest the PUFF . . . puff . . . puff . . . puff of the exhaust as the train started its journey, the noise gradually quickening as the train was supposed to gather speed and dying away as it disappeared in the distance.

These primitive sound effects were a fitting accompaniment to the crude melodramas in which one witnessed train effects of a most sensational character. A typical train effect scene would show "A Railway Cutting near London," or some other local name place, and to the slow plucking of violins the swarthy villain would make his entry, dragging after him the inert form of the heroine who had been drugged during the previous scene. Then with fiendish brutality and regardless of the angry jeers hurled at him from all parts of the "house," he would proceed to bind her unresisting body to the rails. This deed would be carried out in the semi-darkness of a stage the gloom of which was deepened by the red glare of a lamp on a signal post close by. Just as the final knot was being tied the hero would enter and instantly engage the villain in a "Terrific Combat" for which the orchestra would obligingly provide an exciting passage varying in intensity and pace as the combatants, locked together in a deadly embrace, staggered about the stage like drunken men. There would be a momentary lull in the fight and the hero would begin to weaken, when, suddenly, with an ominous clash, the signal arm would drop, the light change from red to green, and the struggle would be renewed with increased vigour. In the distance would be heard the faint whistle of an approaching train, and soon the dull rumble of wheels would be distinguishable. The struggle would reach its climax as with a last despairing effort the hero would fling his opponent aside, frantically tear away the ropes, and rescue the now conscious heroine only just in time; for, almost immediately, the "Down Night Mail" would thunder past, to the relief of the drummer who had left his place in the orchestra to supply the sound effects with his kettledrum.

The engine, an ingenious contraption of wood and canvas, pulled across the stage a string of railway carriages that were merely strips of painted canvas suspended from an overhead wire by runners. To prevent the bottom edge billowing out as it moved, the canvas was fitted with a number of brass rings that passed along a second wire just clear of the rails. Sometimes the canvas train was mounted on rollers, one at each side of the stage, and operated after the manner of the old time panorama. The lighting of the stage was usually of such a character that, although it was impossible to distinguish many details, one could see the driving wheel, actuated by a massive cylinder with gleaming piston rods, spinning round, and the steam and smoke escaping from a prominent smoke-stack which carried a brilliant headlight.

In a production of *The Whip* the sensation of the evening was a most realistic train wreck. To stage this every known train effect was brought into use, and many new ones were invented for the occasion. In the beginning of the play the interest centres around the fortunes of The Whip, the favourite for the Two Thousand Guineas Race. The horse is being sent to Newmarket by rail, and in order to prevent its arrival an attempt is made to destroy it. The horse is seen being placed in a loose box that is drawn up at the platform of a small country railway station and the truck is coupled to a passenger train. By means of moving scenery the train, with its valuable freight, is seen travelling across country, and it eventually enters a tunnel. Half way through the tunnel the loose box is uncoupled,

and after losing its momentum it comes to rest. The stage picture at this juncture showed on one side the black yawning mouth of the tunnel, and on the other the solid-looking masonry of a road bridge that appeared to span the railway track. The backcloth was painted to represent a desolate stretch of country.

The faint murmur of an approaching train warns the attendants of danger, and amidst a scene of much excitement The Whip is removed to a place of safety. A few seconds later the oncoming train emerges from the tunnel, smashes the loose box to atoms, and then piles itself up, a tangled mass of wreckage. The engine, which looked very real from the front, was operated from the back by stage hands, who, at the moment of impact, threw it over, spun the wheels round, discharged live steam to the accompaniment of noise from a cylinder of compressed air, and burnt much red fire. Other stage hands piled up the wreckage just outside the mouth of the tunnel, and the effect was heightened by carrying on to the stage several injured passengers who were laid alongside the rails to await the arrival of doctors.

Scenic Effect

As a contrast to this type of train effect an old play, called *The Swiss Express*, was used as a vehicle to display the abilities of a family of pantomimists and tumblers. One of the scenes represented a train, and movement was suggested by continuously revolving wheels, whilst the constantly interrupted love-making of a honeymoon couple by the antics of the tumblers was seen by the audience through the removal of the entire side of the railway carriage. This particular kind of scenic effect is still used. In a production of *Subway* one of the scenes represented the interior of a coach on the New York underground railway. The coach was packed to capacity, and there was much wheel noise. The illusion of train movement was conveyed by a long line of newspaper reading straphangers swaying in unison, first this way and then that, as the train lurched along at speed or negotiated bends in the track.

There are many plays that require a scene showing the interior of a railway carriage, and as a rule the difficulty is overcome by building a small box-set that can be quickly placed in position and struck without wasting too much time. I have seen elaborate sets that have been provided with practicable doors and windows, and in one case with a small panorama effect at the side window. Equally good results have been obtained by a folding screen placed around a seat and lit from above by a small spot-light focused on the acting area.

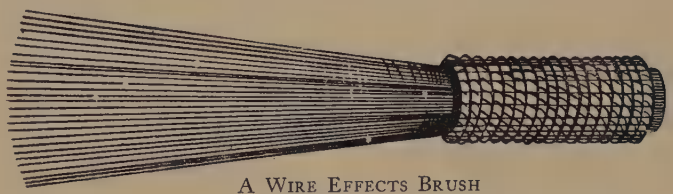
Visual Effect

Visual effect is giving place to noise effect, and instead of seeing a scene where the stage is littered with broken machinery and dead bodies, one grips one's seat with fear as "The Ghost Train" thunders past with a defeaning barrage of sound that is almost more real than the real thing. The scene is the dimly lit interior of what must be the most dismal railway station in the world. As the play begins the first effect, that of a train steaming into the station, is heard. One hears the noise and bustle that usually accompany the arrival of a train at any station, and as the guard's whistle is blown the noise effects are restarted and the train continues its journey. The second effect is that of the Ghost Train itself. It is heard in the distance, and then with dramatic effect it passes through the station and vanishes. The third effect is when it makes its return journey. All the effects are provided by sound, and there is no sight of the train from the beginning of the play till its close. There are, however, two visual effects, one to suggest the passing flare from the firebox of the engine, and the other to suggest the reflections caused by the lighted windows of the carriages shining in the waiting-room as the train passes through the station.

The noise effects of a play of this description are easily supplied, and for amateur societies there is the added advantage that no costly or complicated apparatus is necessary. The volume of sound effect that can be produced will, to some extent, depend upon the amount of stage room that is at liberty for the purpose and the number of helpers who can be relied upon to assist in providing the effects. In one large provincial theatre the numerous effects of *The Ghost Train* were supplied by the stage crew augmented by the orchestra under the direction of the conductor, who rehearsed and conducted the effects.

Here are a few ways in which some of the more simple train noises may be arranged. The most familiar noise connected with a train is the puff sound made by the exhaust. This noise can be produced by beating a drum which has had the skin or vellum slackened until the sound represents as near as possible that made by the engine. The first two or three blows should be deliberate and have an appreciable interval of time between them, this interval being gradually lessened as the train moves away. At the same time, the force of the blows should be reduced to convey the illusion of distance. If, however, it is necessary to employ some other method of supplying this type of effect, the difficulty can be overcome by obtaining a box, similar to the boxes used by haberdashers. This type of box measures 13 in. by 13½ in. and 4 in. deep with an easy fitting lid with a turned down edge 1½ in. deep. The sides of the box are made of thin plywood or stout millboard, and the top and bottom are of much thinner material. The box is strengthened by its covering of a dark coloured linen or canvas. A pint of dried peas is placed inside the box and after the lid is strapped down or secured by means of cord the box is ready for use. The puff sound is made by pitching the peas from one side of the box to the other by a sharp jerk of the hands, and this movement is continued for such time as the effect is needed. When a noise to suggest the rapid puffing of a train speeding along is required, the peas are allowed to rest on the bottom of the box, which is then shaken up and down with a movement similar to that made by a farmer when he tosses grain in a sieve to remove husky matter. At every fourth beat the noise is accented, and as the train finally disappears in the distance the peas are rolled with a circular motion on the bottom of the box.

The old music hall trick of imitating a train by means of a kettledrum is familiar to many. It is one that is easily mastered, and that is well worth copying for effects purposes. A snare drum —a small drum with a number of gut strings stretched across the vellum—when beaten with one of the small stiff wire brushes supplied for the purpose is another effective sound producer. Amateurs often find it difficult to hire or borrow drums for effects purposes, but the difficulty can be overcome by diplomatically inviting a local tympanist to undertake the staging of whatever percussion effects are required. One tympanist of my acquaintance, whilst refusing even to consider a request for the loan of a drum for effects, had no hesitation in supplying a valuable outfit that he himself used with much success. A useful effect to suggest the noise of a train moving across the stage is supplied by having two drums that have been tuned in such a manner that the note that is obtained by beating the lower toned drum in the centre may be repeated as near as possible by beating the higher toned drum near the rim. The effect is produced by beginning to beat, very gently, the first drum near the rim and moving the beat across the drum to the centre, the second drum then being brought into action by a beat starting at the rim and continuing to the centre again. The volume of sound should be controlled so that the noise seems to be continuous and to grow in power till it is at its maximum strength at the centre of drum number two. The process is reversed as the train passes into the distance. The dull rumble of a train can also be supplied by gently shaking the plywood thunder sheet.



A Wire Effects Brush

Steam noises can be made by rubbing together two sheets of sand paper held between rubbers. If this noise is not satisfactory for the effect required, the roar of escaping steam may be supplied by using a cylinder of compressed air. This type of effect was successfully used in *The Ghost Train* and *Thark* as well as in many film productions. The cylinders of compressed air are similar to those in use at garages where tyre filling equipment is installed. The illustration, kindly supplied by Messrs. The British Oxygen Co., Ltd., Victoria Station House, London, S.W.1, who manufacture and supply this type of apparatus, shows the kind of cylinder described. The rubber tubing and indicator gauge attached to the cylinder are used in operating the cylinder for charging

motor tyres with nitrogen gas. A whistle or steamer's siren fixed to the outlet of the cylinder valve will produce an effect that is startling in its realism. The present cost of compressed air in cylinders is 35s. a 1,000 cubic feet and the weight of such a cylinder with valve is 87 lb. A full cylinder with the valve fully open will exhaust itself in 25 minutes at a pressure of 40 lb. a square inch. A smaller cylinder of 100 cubic feet capacity is available for stage purposes. Further particulars, if desired, may be obtained from the manufacturers. The company have works in different parts of the country and the railway charges for transport of cylinders of compressed air are the same as for other goods of a similar weight.

Compressed Air or Oxygen Gas Cylinder

The noise of a train passing over sleepers is made by pulling a small garden roller across laths, about 2 ft. apart, which have been fastened to the stage. The noise one associates with shunting operations is made by two or three of the stage hands shaking and dropping heavy chains and rattling the lids of dust bins or milk churns.

In addition to the whistle that is operated by compressed air, there are many special whistles that are suitable for effects purposes, but the qualities claimed for them by their makers should not be accepted without a trial. Should an occasion arise that demands an exceptional whistle effect, this may be supplied by using one of the small metal or wood organ pipes that are obtainable from any organ builder. A letter to a reputable firm giving full details of the effect it is proposed to use will usually bring in reply useful suggestions and probably practical help. The value of the ordinary tin whistle should not be overlooked. It is capable of simulating convincingly the whistles of engines.

The noise of wheels is another effect that is often required. Some makes of electric vacuum cleaner when running with the dust container removed will provide just sufficient noise to be heard without making the dialogue inaudible. If, however, a much more noisy effect is wanted it can be supplied by mounting a pair of roller skates on a cylinder. The cylinder is mounted in a frame that resembles a table with the top removed, and the distance between the inner side of the frame and the cylinder should be wide enough to allow the passage of the roller skates. To one side of the frame a sheet of zinc or tin is fixed, and the metal is then bent or curled around the top of the cylinder and passed between the wood framework and the cylinder on the other side. The free end of the metal shield may be weighted to maintain pressure on the skates as they pass. When the cylinder is rotated, the rollers running round the inside of the metal cover or shield make an effective imitation of the noise of train wheels. A couple of long flexible wire brushes can also be attached to the cylinder. The noise they make gives a sound of steam to accompany the noise of wheels.

To provide the illusion of a train with lights on passing through a railway station as in *The Ghost Train*, various methods are used, but in each case the principle is the same. The device consists of a flood at each side of the stage fitted with a slide in which has been cut shapes to represent the windows, the slides being moved across the flood; or the flood has a cover with apertures, which is made to move by simply swinging the flood itself round. A magic lantern fitted with a special slide made of tin, and long enough to give the audience time to recognize what the effect is intended for, is often used. If it is desired to run the effect to suggest a long train a band of black silk is used. After it has been prepared it should be mounted in a manner similar to that required to produce a snow effect —but the shallow frame and rollers should be arranged to suggest a side to side movement instead of an up and down movement. If the effect is used from both sides of the stage, care must be taken to produce an effect that is convincing to the audience.

BEHIND THE SCENES

By DUMAYNE WARNE

Author (with Phil Forsyth) of "The House," "The Ultimate Revue," "Second Thoughts," etc.

HOWEVER efficiently and comfortably the rehearsals of a play have been conducted, it is possible completely to spoil the performances, from the point of view of pleasure in appearing in them, if certain simple rules with regard to behaviour behind the scenes are not observed by everybody connected with the production.

The company are not the only contributors to the success of a theatrical entertainment. The audience have also something to add, and one of the requirements of the cast is that they should bring the best out of them. The material comfort of the audience can help them to a certain extent to do their share. It devolves upon the company to assist them to do the rest. One of the best ways in which they can do this is to preserve harmony with them, and to preserve this harmony the company must bear good will to one another.

An atmosphere of irritability and unrest on the stage will communicate itself to the audience and spoil their reception of the piece. This will cause them to withhold their contribution to the success of the production, and so a vicious circle will be started that will end in the production being a failure.

As an example of this may be quoted an instance that occurred in a West End theatre, where the leading lady and gentleman had apparently fallen out with one another before the rise of the curtain. The play was a good one, and the leads went through their work with their usual skill and efficiency, but, unless the action required them to do so, they neither looked at one another nor smiled during the whole evening, and as the curtain came down on each scene they both lapsed into scowls. The play was popular and the audience were prepared to enjoy themselves, but on this occasion the coolness of their reception evoked comment.

Private differences of opinion among members of the company are occasionally inevitable, but players, while they are on the stage, should be sufficiently good-mannered to keep their tempers under control. But we are hardly concerned with minor quarrels of this kind. Our interest is that there shall be no wholesale disturbances which may affect the smooth running of the piece.

The danger of such disturbances, for example a fit of sulks among the chorus, may be minimized by the observance of a few simple rules such as are set out below. These rules are mostly a matter of common sense, but since they are often violated, it is desirable to state them.

Of course, all the good will in the world will not make a performance into a success if it is not adequately played, but the technicalities of producing are outside the scope of this article. Nevertheless a few hints are incorporated in each section, side by side with those on securing and preserving a proper mental atmosphere on the stage.

There is one piece of general advice that may be given to everybody connected with the production, no matter what their duties may be. This is: Be in good time. Punctuality is not enough. Performances by an amateur society are periods of excitement when needless anxieties are engendered and tempers quickly roused. Apart from the effects of lateness on the culprit, such as a feeling of flurry and a necessarily hurried make-up, there is the effect on the rest of the company. They may worry as to whether an accident has happened, and possibly make ill-judged comment when the delinquent makes his appearance. In the tense and electric atmosphere of the production, this may cause sufficient offence to begin a serious quarrel, the effect of which will probably make itself felt on the stage and perhaps even communicate itself to the audience.

So let everybody take to heart the advice, "Be in good time." In the notes that follow, for the use of each department of the production, this has only once been repeated, but it should be understood to apply to everybody at all times.

The Producer

It is the duty of the producer to make the company feel that he knows everything, at any rate about the production in hand, and therefore he should need no advice. But all producers are not perfect, and for the benefit of those who are beginning their careers in this field a word is offered for consideration.

The most important duty of the producer during the actual performance is to keep his dignity, especially if he desires a re-engagement. Yet, in his eagerness to carry out his obligations faithfully, he may do his reputation a considerable amount of harm. Nothing is more calculated to undermine the authority of a producer than to see him dirty and dishevelled, rushing wildly about the theatre, screaming all sorts of orders at everybody, and generally giving every evidence of complete loss of control.

Actually, the producer's duties finish with the Dress Rehearsal, and the running of the piece devolves upon his assistants, that is to say the Stage Manager and his staff. But usually he prefers to be in the theatre while the performances take place, so that he may see that they are carried through as he intended that they should be. Then is his test. Unless he is prepared to trust his assistants implicitly, he is certain to interfere and so to upset the temper of some member of the staff.

In some societies this difficulty is overcome by appointing the producer as stage manager also. There is no objection to this arrangement provided it is clearly understood that he is functioning in two capacities and that his duties as Stage Manager are not merely part of those that fall to him as producer. Generally speaking, the producer is the person who is most likely to know what is required to be done on the stage. To avoid his having to carry out some of the more undignified duties the office of Stage Manager exists, but if he can do them and still keep his dignity, so much the better.

The Stage Manager

Since the duties of the Stage Manager and the Producer are often carried out by the same person, it will be well to consider the duties of the Stage Manager next, as they are part of the same subject.

The Stage Manager is, or should be, absolutely "King of the Stage." A complete list of all that he *may* be called upon to do would fill a fair-sized book. During the actual performance he is responsible for seeing that the play begins and that it ends. He himself should not be required to do any manual work, as he is entirely responsible that nothing goes wrong while the curtain is up, or even while it is not up, and this entails his having to do so much supervising that he has no time for anything except to see that all are doing their work properly.

He requires endless tact and discretion, as he must soothe temperamental actresses kindly and rule hilarious choruses firmly. He is entirely responsible for deciding whether or not encores and curtain calls are to be given, but they should, in any case, have been rehearsed. Reprimanding latecomers and admonishing the noisy is also his work. The management of a society should do their utmost to support the authority of the Stage Manager in every possible manner. Even though his instructions are from a Committee or the Business Manager, he should appear to be responsible for the professional as well as for the amateur members of the stage staff, or he will not be able to control them.

The Stage Manager can assist in securing the artistic success of the production by suitable exhortations to the company from the wings on such subjects as speaking up, smiling, looking up, singing out, etc.

The Musical Director

Ordinarily, the duties of the Musical Director would have been dealt with after those of the Producer, but as the Stage Manager and the Producer are sometimes the same person, their duties have been discussed together.

The best piece of advice that can be given to a Musical Director is that he should keep his head. If any of the principals or the chorus go seriously wrong during the singing, a Musical Director who has his wits about him may often save what would otherwise be an awkward situation.

He should be alert, so that he is ready with his orchestra as each band cue is reached, and he should have discussed with the Producer the subject of whether the introductions to the

musical numbers are to be played during or after the preceding dialogue.

He must be sure that his musicians can play the National Anthem.

The Prompter

The Prompter has a thankless task, for however well he, or she, does the work, the cast always grumble.

It is most important that the Prompter should not lose concentration for a single instant, for if he does a player will certainly select that moment to "dry up." The Prompter should attend as many rehearsals as possible, so that he may know whether a character has forgotten his lines or whether he is merely engaged in silent acting. Nothing is more aggravating than to receive a loud prompt in the middle of an artistic pause. If, however, a prompt is necessary, it should be given loudly enough to be heard by the player. It is better that the whole audience should hear rather than that the player should fail to pick up the prompt. Enough of the line should be given for him to recognize it. It is of no use merely to repeat the first two words over and over again.

The Prompter is responsible for telling the Call Boy to call the actors.

The Call Boy

Some societies do not employ a Call Boy, as they feel that it is pampering the company too much to do so. But this is a bad policy, as most people make mistakes from time to time, and anything that can be done to obviate an uncomfortable stage wait should be carried out.

The Call Boy should be selected for his tact as much as for any other virtue, as a warning injudiciously worded may upset a player who is about to go on the stage, and ruin his performance. Nevertheless, if a Call Boy is present, he should call *everybody*, even though the person to be called is actually standing in the wings, for if a player expects to receive a warning he may stand there watching the play and fail to go on, unless he is reminded to do so. Conversely, he may be infuriated by what he considers to be interference by a busybody.

The Call Boy should ask the members of the cast, as he calls them, if they have their personal properties with them.

The Remainder of the Stage Staff

The other members of the Stage Staff include Assistant Stage Managers, Property Men, Electricians, and Scene-shifters. Without going into technicalities, for which there is no space, little advice of a general character can be given to them beyond that they should be conscientious, and diligent,

The Company

It is now necessary to consider what is required of the company to enable them to fit smoothly into the machinery that is to revolve about them.

The Chorus

The first duty of the chorus is to arrive at the theatre in good time. This is chiefly to permit of the makers-up being able to do their work properly. However quickly the maker-up works, it will take him several minutes (longer, with a character part) to deal with each member of the cast. It is asking the impossible to expect him to be able to make-up a chorus of forty members if most of them do not present themselves for attention until half an hour before the rise of the curtain. So the chorus are enjoined to be early at the theatre, partly for their own satisfaction, that they may have a good and unhurried make-up, and partly for the advantage of the rest of the production.

The chorus are required to observe a number of other rules, the task of enforcing which rests with the Stage Manager, and it is of inestimable assistance to him if these rules are carried out by the members of the Company without constant repetition and the reprimanding of individuals.

These rules are—

(*a*) The Company must not make a noise in their dressing-rooms that will penetrate into the auditorium.

(*b*) They should not leave their dressing-rooms until they are called.

(*c*) They must not make a noise in the wings.

(*d*) They must not peep through cracks in the scenery, or bunch round doors that require to be opened during the action of the play.

As an example of the kind of situation that

may arise when the chorus are permitted to crowd round the wings may be quoted the case of the play in which the hero had to say, "I will go—alone," or words to that effect. He threw open the door as he gave the line, and revealed a cluster of scantily dressed chorus girls occupying what ought to have been the loneliness.

Upon occasions performers on the stage have actually been unable to get off on account of the crowds in the wings.

(*e*) The chorus must remember to await the Stage Manager's permission to leave the stage if there is any question of an encore. If the encore is given it must be taken up with the greatest alacrity.

The Principals

The rules for the Principals are much the same as those for the chorus. The chief addition is that they should refrain from being conceited. It is all very well, of course, to give advice in this way, and it is much more difficult to avoid feeling complacent when one is playing a good part well than when one is merely a member of the chorus, and this is excusable. But it is inexcusable to be tiresome about it.

The Principals should be capable of making themselves up. If they cannot do so, they must take their turn with the chorus for attention by the perruquier. There is no reason why the Principals should receive preferential treatment, as it devolves on them in the same way as it does on everyone else to reach the theatre in time to be made-up at leisure. In any case, the chorus have usually to appear before most of the Principals.

As they have lines to speak, the Principals will require to be prepared to cope with one or two unrehearsed effects, such as applause and laughter while they are on the stage. An intelligent appreciation of the proper way in which to receive applause may make a great difference to the readiness with which the audience give it.

Players must learn to wait for laughs, and not speak through them. But they must preserve a balance between waiting for a laugh that is just beginning and so encouraging the audience to go on with it, and waiting hopefully at the end of almost every line that is in the least bit funny in the hope that there will be a laugh, and so slowing up the play and making it less likely that there will be a laugh next time.

It is the duty of the Producer to ensure that players shall not be obliged to make awkward exits by finishing their lines before they reach the door, but if there is a wait while a round of applause takes place after the character has gone off, it devolves upon those who are left behind to suspend the action momentarily while the applause dies down, without fidgeting or otherwise causing a distraction that may tend to kill the enthusiasm.

Keeping the Rules

We are concerned with amateurs who are, presumably, acting for the love of it, and they do not wish to be bound down by so many regulations that there is no pleasure to be obtained from participation in productions.

My suggestions are not intended to make the whole business into a toil, but rather to add to the pleasure, for it is more pleasant to be associated with a successful production than an unsuccessful one, and success is much more likely when arrangements are properly carried out both behind and before the curtain. The habit of doing things properly is not difficult to acquire, but that of doing them in some other way is hard to break, and unorthodoxy is far more likely to lead to disturbances than the practice of doing work in accordance with accepted routine.

The members who wish to depart from routine are almost invariably those who are described as temperamental, but temperament is usually nothing more or less than an excuse for bad manners. Of course, some players are more highly strung than others, but, generally speaking, when a member of an amateur company is alleged to be having an attack of temperament it usually means that he is having an attack of selfishness or rudeness, and this is much more easily cured by the enforcement of an accepted rule than by reference to a local fad.

The one thing that is required more than anything else to make a production successful is the enthusiasm of everybody connected with it to make it so, and the way in which that enthusiasm may best evince itself is in the courtesy and loyalty of everybody concerned to the society and to one another.

THE BASS CHARACTER PARTS

By D. GRAHAM DAVIS
Editor of "The Gilbert and Sullivan Journal"

THE group designated the "bass character parts" is made up of roles which vary in importance between the different operas, but which are of uniform effectiveness. All of them afford ample scope for fine, virile singing, and, with few exceptions, offer splendid acting opportunities. The characterization of these parts is crisp and definite, and the interpretation calls for these qualities, with the addition of incisiveness. They are also parts that stand out because they are more naturalistic than the comedy and romantic roles. The very nature of most of the bass parts calls for a commanding presence and forceful personality. And herein lies a danger that must be carefully watched, since these are not leading parts, and the manner in which the stage is dominated by them should not be that of the personality or accomplishments of the player standing out above those of his colleagues, but the natural domination of, say, a pirate chief over his band, an emperor towering above his subjects, or a colonel overshadowing his junior officers.

The bass group is not so clearly defined a type as are the other categories. For instance, there is less affinity between Dick Deadeye and Sergeant Meryll than there is between Bunthorne and Ko-Ko. There is accordingly less that one can give in the nature of general hints, covering the complete group, in dealing with these characters. Each must be treated far more as a separate entity than is the case with the comedy or female parts. One can only refer once more to the clear-cut incisiveness mentioned earlier, and, above all, to the necessity of perfect clarity of diction. This group, it is repeated, is not represented in the first and last of the operas at present under review —*Trial by Jury* and *The Gondoliers*.

SIR MARMADUKE POINTDEXTRE (*The Sorcerer*) is a middle-aged, well preserved baronet of grave and dignified bearing. He is a forceful, aristocratic man, suave and urbane in manner. Although there is a little stiffness in his demeanour, any touch of pomposity must be carefully avoided. It may seem a delicate distinction, but there is actually a vast difference between pompousness and pomposity. Sir Marmaduke may possess the first innately, but he has never acquired the second. The part, then, should be played on straight lines with this characterization well marked. There is plenty of humour to be extracted from the part; as in so many other Gilbertian roles, this comes from the words and situations—never from the acting. The scene, for example, where Sir Marmaduke introduces Mrs. Partlet as his future wife would be ruined were the actor to show any signs of the humour in the incident. What he must convey is that Sir Marmaduke's attitude would be no different if, as he probably believes under the influence of the potion, he were announcing his betrothal to the greatest lady in the land.

DICK DEADEYE (*H.M.S. Pinafore*) can rightly be regarded as one of the "plums" of this group. At the price of some slight physical discomfort (which is not so bad as it looks), the actor has one of the most effective parts written by Gilbert, and he is almost as well served by the composer. It is strange how the impression persists in amateur circles that Dick Deadeye is a comic part, to be played as a clown in a grotesque red wig and whiskers such as glorified George Robey's famous prehistoric man.

Dick is anything but this; he is essentially a real and vital character, the one person in the opera who talks downright sense, and who appears to bear some relation to real life (if one can overlook that no man in his physical condition would be likely to be borne on the books of a warship). There are plenty of laughs in the character. These should always be obtained by making the audience laugh *with* the character, not *at* him. He is not a pleasant person, either in appearance or behaviour—he admits as much—yet the audience's sympathy must not be entirely estranged from this misshapen, rather pathetic, but wholly conscientious, being. This is impossible so long

as the grotesque clown, which so many producers (to their shame) encourage and tolerate, is portrayed. No; there is far more than that to be got from this magnificently conceived part. Dick should be shown as a rather venomous and spiteful man, yet entirely human and not without some pathos. He should also be depicted as of a forceful

Photo by J. W. Debenham

DICK DEADEYE

One of the finest parts written by Gilbert—and one that is least understood by amateurs

character, for one feels that he has obtained some ascendancy over the crew who profess to hate him. Were it otherwise, he would probably have been flung overboard long before the opera starts.

THE PIRATE KING (*The Pirates of Penzance*) gives us a double burlesque. It has already been mentioned that the opera is a burlesque of the Italian grand opera style and spirit. The Pirate King is not only a parody of the Italian *basso-profundo*, but also of the wicked pirate of the *Black Ey'd Susan* school of melodrama. He is a magnificently swaggering figure of a man, representing in pose and gesture many of the attitudes of the "penny plain, twopence coloured" toy theatre. The bearing of the actor goes a long way towards the effectiveness of the part, and it is a great help to have the part played by a tall man who will tower above the other characters —in the physical sense only, be it added. A blustering, authoritative manner, and a resonant and vigorous voice should be added to an extravagance of clear-cut gesture. But this extravagance of gesture must be kept within the bounds imposed by the size of the stage.

COLONEL CALVERLEY (*Patience*) should be represented as a dynamic, forceful, and commanding person; a Victorian "he-man" of more or less mature years. He is one who relies entirely upon his military bearing, his uniform and gold lace, to capture the heart of the faix sex. A philistine through and through, he finds no place for poets in his philosophy, and he must show blank amazement at the hold Bunthorne, and later Grosvenor, exercise over the rapturous maidens. Even when the colonel and his companions adopt aestheticism as the only means to regain the affections of their former betrothed, it must be clearly indicated that the men do not understand what is meant by the rigid posturings. They do it, they exclaim, but they don't like it. This scene is another of those which are all the funnier if apparently treated in dead seriousness. As befits a military commander, every gesture and action must be emphatic and precise, and the spoken dialogue must show the effects of parade-ground training and practice. But the actor must avoid turning the Colonel into a blustering martinet.

THE EARL OF MOUNTARARAT (*Iolanthe*) differs somewhat from the other characters in the group in that it is far less of a "character" part and rather more subdued in treatment. This is a person of considerable haughtiness and dignity, with an easy, well-bred, and authoritative manner. It is a far more incisive character than Tolloller, with whom the part should effectively contrast in every way, save that the two men should be of about the same age. The points that call for special mention include the second act song, "When Britain really ruled the waves." For all its burlesque of the ultra-patriotic song of its day, this number should be sung as though it were a

stirring ballad, towards which the musical setting helps. The best part of Gilbert's pseudo-Jingo songs is that they all sound so like the real thing, yet, by a slight twist, are actually so different. When dealing with the tenor parts I mentioned the necessity for all seriousness in the scene where Tolloller and Mountararat are quarrelling over Phyllis. A most effective touch can be added to the description of the musical judgments of the Lord Chancellor if Mountararat gives a slight questioning hesitancy on each term employed, as though he were adding the words in brackets: ". . . His series of judgments in F sharp minor (is that it?), given *andante* (is that right?) in six-eight time (correct?) . . . etc." Then in the ensuing trio, "If you go in," Mountararat will probably find that the Lord Chancellor enters into the dancing with a certain amount of unjudicial abandon. The earl, dignified himself, likes others to maintain their dignity, and he should show himself as slightly shocked at the Chancellor's proceedings.

Arac (*Princess Ida*) is so small a part from the acting point of view (although an important singing role) that little is called for beyond a capital bass voice and an imposing appearance. He must also be able to carry off the big black beard and the cumbrous armour. He is an uncouth boor, and revels in this fact, yet there is a certain rough nobility in his make-up. As his sister, Ida, is masterful, clever, and gracious, and his father, Gama, mean and spiteful, so should Arac aim at striking a note half-way between these extremes. And if the player be possessed of a strong personality, he must be careful not to overshadow his apparently less important brothers.

The Mikado of Japan (*The Mikado*) is a part that arouses much discussion as to the manner in which it should be played. It is more than probable that Gilbert intended it to be a subsidiary character, and we know that the famous song so closely associated with the part was nearly cut out before the opera was produced. Indeed, it was only at the combined pleading of the entire company that it was retained—to become one of the outstanding successes of the opera. Nor has it always been the practice for the part to be played by a leading member of the professional company. But be that as it may, the part has now become in every way a most important one, and should be treated as such by amateurs.

The Mikado should be represented as a grim, sardonic man. At once he is an autocrat, a philosopher, a father to his people, a despotic humorist, and a good-natured sadist. The character appears late in the opera, but he has oppor-

Photo by J. W. Debenham

The Mikado of Japan

A complex character which is by no means "actor proof." It merits, and repays, careful study

tunities for bringing out all these aspects. His attitude at his first entrance sets the picture for what follows, and might be described in this way: "Here I am," says the Mikado in effect as he follows his guards on to the stage, "Bow before me, you puny mortals. Do me homage, for am I not the supreme being of this land?" It is all so good-natured; the Mikado seems to exude *bonhomie* from every pore. Then he sings that he expects obedience from every man (and his tone suggests that not only does he expect, but demands it). Despite sundry interruptions from Katisha, he is able to add that all cheerfully own his sway.

These interruptions, incidentally, have a cumulative effect. At the first, he pauses politely, but as they go on he becomes more and more annoyed, until, with the last, one can almost (but not quite) hear him using most un-royal language.

After he has thus introduced himself, he unbends, and sings of how his great humaneness is achieved, and how he contrives that each punishment shall fit the crime. It is a great joke to him, and before singing the refrain, he breaks into a throaty chuckle at the thought of it. Suddenly, realizing that he is making himself too pleasant, he draws himself up, the laugh changes to a snarl, and then, quite urbanely, he proceeds with the song. Although he asks with unction for a description of the execution that he believes to have taken place, he is politely bored with the narrative, but becomes grimly in earnest as to the whereabouts of his son. Still, he appears to remain affability itself while he is inquiring about Nanki-Poo. Although he has been gilding the pill in this manner, by framing, as it were, a request—"Would it be troubling you *too* much if I *asked* you to . . ."—he suddenly raps out, as a command, the concluding words, "Produce him!" That Nanki-Poo has been beheaded, and that the three plotters are to meet a nasty fate, troubles him not a bit. In fact, the second of these facts delights him exceedingly. As to Nanki-Poo, he studies the death certificate and remarks, "Dear, dear, dear. This is very tiresome." But he says these words with no more behind them than if he held a laundry list in his hand and the remark were evoked by the fact that one of his collars had gone astray.

There should be a smooth oiliness about the Mikado's speech, which, however, takes on a staccato imperiousness when, as in "Produce him!" his suavity changes to tones of command.

Sir Roderic Murgatroyd (*Ruddigore*) may be cast primarily in regard to the vocal powers of the player. The famous ghost song in the second act, with its marvellous orchestration, fully deserves the best of voices. At the same time, considerable acting ability is required to create the eerie, other-worldliness of this ghostly character. Sir Roderic should speak all his lines in more or less of a monotone, giving every word practically the same stress and emphasis, with a slightly rising cadence at the end of the sentences, thus making the words "most musical, most melancholy." This will not become monotonous, especially if the words are intoned, rather than spoken, with something of an organ-note quality behind them. A romantic strain enters into the part at the end, when, still preserving all the ghostly qualities of voice and bearing, he meets his old love. This is a tender and touching scene, which can be ruined all too easily by the least suspicion of mawkishness on the part of either player. Sir Roderic's last line, "I see—I understand! Then I'm practically alive," is spoken as though the ghost had, in fact, returned to life.

Sergeant Meryll (*The Yeomen of the Guard*) is a rugged old soldier. This, and the fact that he is a personage of some importance in the Tower, calls for an authoritative style of playing. But the easy-going side of the man must not be lost sight of. Another aspect of the character that must be shown convincingly and without mawkishness is his devotion to Fairfax, to whom he owes his life. The sergeant is a brave man who counts not the danger of his act in engineering the colonel's escape. He is a man of action, too, for once the scheme is formulated, he sees it through to the bitter end.

The character also calls for a strong sense of comedy, for many little humorous touches are introduced, and these have to be skilfully handled if the effect is not to be marred. For example, the scene where he proposes to Dame Carruthers can be most amusing—and should be, even though the most dramatic element of the opera has been reached—but to gain the full effect Meryll should here appear to be in grim earnest. The humour, so far as he is concerned, lies in the fumbling way in which the unfortunate old soldier pours out the ardent words that so ill become his rugged appearance, and also in the general discomfiture of the man. Above all else, the part is emphatically a sympathetic one, both in conception and interpretation.

HOW TO MAKE STAGE MODELS

By CONSUELO M. DE REYES

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ONE of the most interesting pieces of work to which the handy men of any dramatic society can devote themselves is the making of model sets, which preserve the history of the theatre, and may be used as a delightful and modern series of decoration if they are lighted by electricity and placed in the foyer of the theatre.

It is essential that the model should be sufficiently accurate for the carpenters and painters to reproduce it. A heavy piece of cardboard that will not warp or twist should be used as the base of the model. It represents the floor of the stage. Every detail of the model should be made to exact scale. One-quarter inch to the foot is a useful scale. A larger model can be used, if desired, but the model should not be large or unwieldy. The best and easiest material to use for the proscenium and the scenery itself is a heavy drawing paper, out of which the main part of the scenery can usually be cut in one piece. On all the edges of the proscenium and of the scenery itself flaps about one-quarter of an inch in width should be left. These are to be folded back in order to keep the paper from warping and to give the model stability. The flaps at the bottom enable the scenery to be pasted to the bottom of the floor.

Let us imagine that we are to make a model of a set that is to consist of seven flats and a fireplace, each flat to be 12 ft. high and 5 ft. 9 in. wide. Two of the flats are to contain doors, and two are to contain windows. The doors are to be 3 ft. wide and 7 ft. high, and the windows 3 ft. wide and 5 ft. high. There is to be a space of 30 in. between the bottom of the window and the floor.

The floor plan is capable of an infinite number of variations according to the positions into which it is decided to put the windows and doors. A rectangular plan with the windows centre back, the fireplace immediately stage right, and the doors front stage left and back stage right, will probably provide the most interesting solution.

To make the model we shall need a floor board 15 in. by 10 in. to represent a stage 30 ft. by 20 ft. Assume that our proscenium arch is 20 ft. wide and 10 ft. high. According to our scale, the proscenium opening in the model will be 10 in. by 5 in. We will leave $2\frac{1}{2}$ in. around this opening so that the proscenium arch will extend to the edge of the floor board, and thus make a neat model. On all sides of the proscenium flaps must be left to strengthen it.

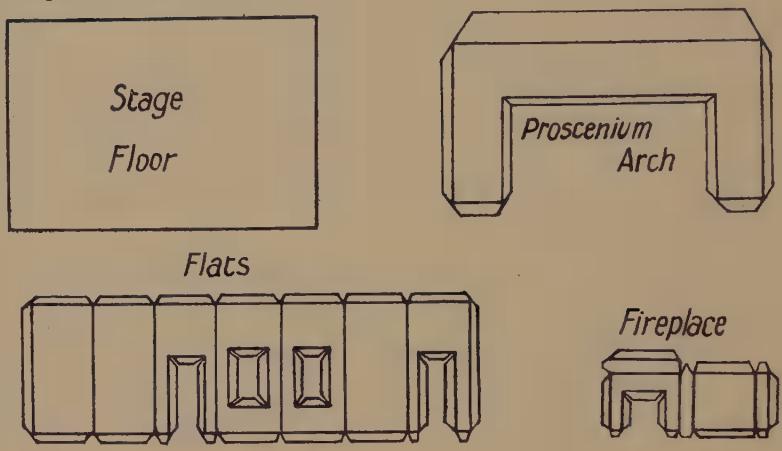
The set itself will consist of seven flats, each of which will be 6 in. high (12 ft.) and $2\frac{7}{8}$ in. wide (5 ft. 9 in.) in the model. These should be laid out side by side with window and door holes cut in the proper places. As usual, flaps should be left on each edge, even in the holes that are to be doors and windows. The fireplace, too, should be laid out to scale, as in the drawing, with flaps at every possible edge. Unnecessary flaps should be cut off as the model is put together.

All the lines in all parts of the model where the paper is to be folded should be "scored," that is, lines should be made with a blunt instrument, such as the back of a knife blade, and a ruler. These lines should be made so that the folding will be away from the side of the paper that has been scored.

Before the paper is actually folded, it should be painted. The floor should be painted black, the walls a good grey, and the woodwork cream or black, as desired. The best effect will probably be obtained by painting the proscenium black, unless a specific colour is required. Ordinary water colour paints may be used, but as there is always the possibility of the paper warping with the moisture, it is wise to pin the paper to a piece of wood during the process of painting.

After the model is thoroughly dry, it should be folded as scored and pasted together with Library paste or glue. The flaps on the bottom of the flats will hold them to the floor, and the flaps on the two ends should be pasted against the

proscenium arch. In a good model, an appearance of tidiness will be given to the wall by the insertion of door jambs and window frames. These should be made of paper and inserted, just as frames are inserted in real flats, or thin strips of paper should be pasted around the edge of the openings against the folded-back flaps. When this is painted and



A Scene Model made from Cardboard

FIG. 1

the fireplace is completed by folding, pasting, and placing in position, the model is complete.

More detailed models can be made in a similar way. Posts, platforms, stairs, can all be made of paper, paste, and paint. If a large model is required, wood or heavy cardboard may be necessary to give it solidity. Some professional models are made of wood and cloth. The need for ingenuity and cleverness, and the opportunity for really artistic work, make model-making a fascinating process.

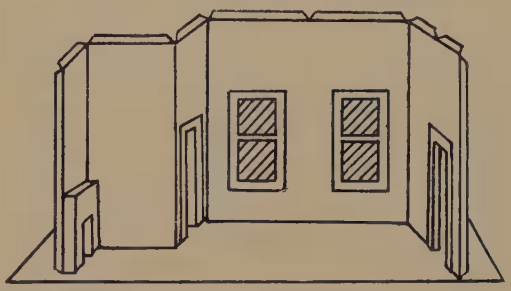
When the model is ready, the next step is to make the scenery. Either unbleached sheeting, 6 ft. wide, or theatrical canvas, is the best material to use.

Usually a number of flats will be required. They are easy to make. Deal is the best material for the frames on which the cloth is to be stretched. It should be 1 in. by 3 in. if the flats are over 10 ft., and 1 in. by 2 in. (which is considerably cheaper) if the flats are under 10 ft. For plain flats, two upright pieces, each 12 ft. long, and three cross-pieces are needed. Most professionally-made flats have mortise and tenon joints, which are difficult to make, and unnecessary. A mitre corner joint is almost as strong and is simpler to make. In a mitred joint, the ends of the pieces that come together are each cut at an angle of forty-five degrees and fastened with $\frac{1}{2}$ in. or $\frac{5}{8}$ in. saw-toothed corrugated fasteners, or "corrugaters," which can be bought at any ironmongers. All joints should then be reinforced by what is known as corners and keystones. These may be home-made out of three-ply veneer wood, or they can be purchased in various sizes from any theatrical stores. For corners they are small triangular pieces of wood, which are nailed behind the mitred corners, or for cross-bars, to give them additional security, rectangular pieces of wood, which are nailed between the extremities of the cross-bars and the side frames. Both corners and keystones should be placed 1 in. from the edges. The next step is to cover the frames with the cloth. The frame should be placed on benches that will raise it to about waist-level. The face of the frame, i.e. the sides without corners or keystones, should be up. The canvas should be cut roughly somewhat longer than the frame, then laid over the frame, and tacked along the inner edge with ordinary carpet tacks. The centre of the long sides should be the starting point from which the tacking should be continued to one end of the frame. Each side should be worked

simultaneously so that the material can be pulled evenly and parallel, as the success of the flats depends on the maintenance of evenness. The pull on the material should always be towards the ends, and the material must not be stretched too tightly as it shrinks with painting. It is important that the tacking should be along the inner edge of the batten, and that the tacks should not be driven too far in, but allowed to project a quarter of an inch.

After the tacking, the cloth should be turned back everywhere to the tacks, exposing the greater part of the batten again. The wood should be painted with glue, and the cloth pulled back over the glue. Ground glue, which can be obtained from any hardware store and melted in an ordinary iron glue pot, should be used. It is advisable to put whiting into the glue to prevent the canvas from becoming discoloured along the edges by the glue. To obtain a good consistency one part of whiting should be taken to two parts of glue and six parts of water. The hot glue should be rubbed on to the wood with a stiff brush. After the glue is thoroughly dry, the tacks should be removed with a pair of pliers. The overhanging cloth should be cut off flush with the edge of the frame. The flat is then ready for painting. If the canvas of which the flats are made has not been fireproofed by the manufacturers (fireproofed material may be obtained at approximately an additional 3d. a yard) the scenery should be made fireproof by spraying the back surface with a saturated solution of alum. If this process is decided upon it should, of course, be carried out before painting. The first step is to prepare the surface for painting, by a priming coat, which gives a smooth, sized surface on which to paint the colours. The materials for this coat, which is an essential feature of all scene-painting, should be the same as those used for the glue with which the cloth was fastened. A greater proportion of whiting will, however, be needed. A good recipe is three or four pounds of whiting and one pound of ground glue to six quarts of water. This priming coat should be applied hot. The surface should be painted carefully so that no gaps are left. A 6-in. or 8-in. brush is best, and brush strokes should be made in all directions so that the surface is thoroughly covered.

For painting flats, it is usual to hang the drops vertically and to paint from a bridge or ladder: a bridge is an elevated platform placed so that the drop may be raised or lowered to enable each part of its surface to be reached. It is, of course, quite possible to spread out drops on the floor for painting. Flats may be placed either vertically or horizontally, but they should be nailed to a



Front of the Model without the Proscenium Arch

FIG. 2

"paint wall," i.e. any flat wall or floor, so that they will not warp. After the priming coat is dry, the colours should be painted according to the model. The colour should be made in a similar way to the priming coat, but colour pigment should be substituted for whiting. Dry, ground pigments can be obtained from any paint store. They vary in price, according to colour. By mixing the pigment with hot water, the glue, the whiting, or black pigment, any tint or shade can be secured. The material is so cheap that it is wise to make a generous allowance, as, subsequently, it is extremely difficult to match colours. If the paint does not cover the surface properly, it is too thin and more glue and pigment must be added; if it has a tendency to crack and flake off after it is dry, it is too thick, and must be made thinner by the addition of more hot water.

If a design has to be painted on the surface, it is wise to outline the design with charcoal. A sketch, such as a scene for a back-drop, can be enlarged by means of squares on the sketch, and on the drop subsequently painted to scale. Amateur scene painters will be wise to avoid applying a flat tone of paint to any surface. Broken colour surfaces are much easier to carry out and they are far more effective and more interesting under lights when they are on the stage. Some of the

easy and excellent methods of breaking up surfaces are explained.

Sponging. A large sponge is trimmed so that it has a flat surface. It is dipped in paint and wrung out so that the flat surface of the sponge is thrown on to the surface to be painted. The result is a pattern of spots, made by the face of

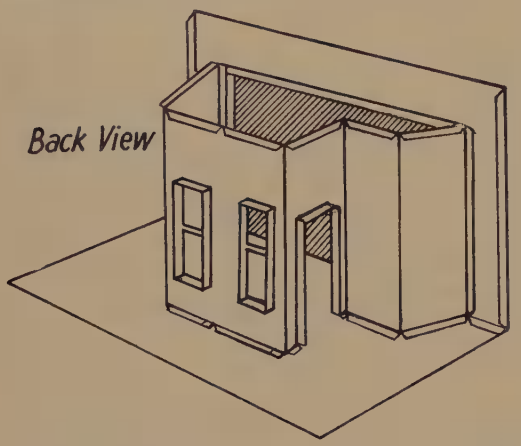


Diagram of the completed Stage Model

FIG. 3

the sponge. The sponge must be constantly turned over right and left during the patting, so that the outline of the sponge is lost in the larger pattern of spots, but it must not be turned over while it is on the surface. Several colours, one over the other, may be sponged on. Sometimes a solid colour may first be painted on to the surface to be sponged as a background. We ourselves found this method extraordinarily effective when we redecorated the Everyman Theatre, Hampstead. The previous owner had left it that drab and depressing shade of green known as pea-green. Moreover, in the auditorium the outline of green-distempered bricks was clearly visible. Having little money, but plenty of enthusiasm, we ourselves undertook to effect the alterations. Purchasing several pounds of a light French grey distemper powder and mixing this in the manner described above (and at a fractional cost of already mixed and tinned distemper) we first covered our walls with a priming coat, and then with a coat of grey distemper. The result was light, airy, and pleasing, but, like all plain colours applied to a large surface, it was flat. Moreover, we knew that dust, inseparable from the traffic of the theatre, would soon show alarmingly in the distant ridges. Accordingly, we took sponges, dipped them in a weak solution of silver gilt, and spattered the grey surface with silver. A marvellous transformation was thus effected, the walls took on a luminous quality of light, they became intensely vivid and interesting, and the coloured lights in the auditorium gave them almost a rainbow tint. We then nailed pieces of Essex board over the bricked portion of the auditorium, securing these with strips of wood, and then divided the whole expanse of the auditorium with similar strips at regular intervals. These strips were painted a brilliant vermilion that gave just the necessary warmth to the big expanse of grey and silver. The result has been successful in every way, and greatly admired and copied. Moreover, the effect is simple to renew with a little extra sponging in silver gilt.

Cloth rolling is another method of treating flat surfaces. A large cloth is dipped into the paint, wrung partly dry, and then rolled across the surface, while it is still twisted, to be painted. A variety of effects—as in sponging—may be secured by using several colours—one over the other—and by changing the direction of the rolling.

Spattering is an alternative method. A brush is dipped in paint, which is spattered on to the surface by shaking the brush or by manipulating it so that the paint falls on the surface in small drops. The surface to be spattered may be vertical or horizontal, but if it is vertical, it is necessary to have the paint sufficiently thick so that the spots will not run from gravity. If a blend of several colours is required, the surface to be covered should be placed horizontally and the paint poured on, then distributed and blended with a large brush. Several colours may be used. Usually there are variations of the same colour, such as two or three shades of green and of green-yellow. This process can be quickly undertaken if one person takes a bucket of each colour and pours it on as required, while others, with brushes, blend the edges of the colours by running them together.

All the above are the common means that are used in professional scene-painting studios, and from each of them excellent effects may be obtained.

SUNDAY PERFORMANCES

By DUDLEY S. PAGE
Author of "Law of the Amateur Stage"

IF the Sunday Observance Act, 1780, were to be interpreted from a strictly legal point of view, there would be no need for any article upon the subject, for in that case there could be no such thing as a Sunday performance. Moreover, it must not be assumed that because Sunday performances generally, and many possibly within the reader's own knowledge, take place in all parts of the country, that they are necessarily legal, but rather that the authorities have allowed a certain judicial elasticity in the interpretation of the Act, and that so long as no undue liberties are taken, nothing serious need happen.

The Act is described in the preamble as "An Act for preventing certain Abuses and Profanations on the Lord's Day called Sunday," and whilst it deals with a variety of such abuses and profanations, we are concerned mainly with Section 1 of the Act relating to public entertainments, by which it is enacted as follows—

> That any house, room or other place which shall be opened or used for publick entertainment or amusement or for publickly debating on any subject whatsoever, upon any part of the Lord's Day called Sunday, and to which persons shall be admitted by the payment of money or by tickets sold for money, shall be deemed a disorderly house or place; and the keeper of such house, room or place shall forfeit the sum of two hundred pounds for every day that such house, room or place shall be opened or used as aforesaid on the Lord's Day to such person as will sue for the same, and be otherwise punishable as the law direct, in cases of disorderly houses; and the person managing or conducting such entertainment or amusement on the Lord's Day, or acting as master of the ceremonies there, or as moderator, president, or chairman of any such meetings for publick debate on the Lord's Day, shall likewise for every such offence forfeit the sum of one hundred pounds to such person as will sue for the same; and every door-keeper, servant or other person who shall collect or receive money or tickets from persons assembling at such house, room, or place on the Lord's Day, or who shall deliver out tickets for admitting persons to such house, room or place on the Lord's Day, shall also forfeit the sum of fifty pounds to such person as will sue for the same.

It will be noted that the test to be applied is similar to that required in the case of infringement of Copyright, and to bring a particular case within the Section, it must be a performance open to the *public on payment of admission.* As we have already seen in the law of Copyright, it is not always an easy matter to determine precisely when a given case ceases to be a purely domestic affair and when it becomes a public entertainment, nor is it any easier to determine always what constitutes payment for admission.

It has been held that the mere payment of artistes constitutes a *public* entertainment, and certainly any general announcement such as bills displayed publicly, or advertisements appearing in the Press, would be prima facie evidence of the public nature of the entertainment.

Payment of money at the door would in itself be sufficient presumptive evidence that the entertainment was of a public character, and therefore an offence would be committed. Moreover, payment by admission cannot be evaded by subterfuge, for Section 2 of the Act anticipates what are described as the *many subtle and crafty contrivances* of persons who attempt to evade the Section, and puts its own interpretation upon the word "admission."

Under this definition, admission by payment includes cases in which refreshments are supplied at more than the usual rates, or in which the entertainment is provided by subscribers or contributors to the expenses, or even to admission by the purchase of a programme.

It would seem difficult, therefore, to conceive anything other than a purely domestic entertainment that would not infringe the provisions of the Act. But there is a way out of the dilemma, and one that has the authority of a leading case on the subject, which we will now consider.

The Act, as we have seen, provides that there must be *payment by admission* in one or other of the methods referred to. Therefore it follows that a *free entertainment* would not constitute an infringement. But of what use, it will be asked, is a free entertainment to the promoters, who

may be wanting to raise money for charity, and who may be put to considerable expense in promoting the entertainment?

Happily the case to which I have already referred, the case of *Williams* v. *Wright* (1897, 13 L.R. 551), helps us considerably, for by that case it was held that since the Act does not stipulate that the free admission shall include a seat, and so long as there is a reasonable part of the house open to free admission, it is permissible to make a charge for seats in the rest of the house.

The ruling, therefore, is simply this, that so long as nobody is *compelled* to pay, you are not infringing the Act.

None the less, it behoves you to be careful, for whilst under the ruling in this case you may be all right under the Sunday Observance Act, there may be difficulties arising under the Theatres Act, 1843, for under this Act the Licensing Authority has power to attach to every theatre licence adequate rules for ensuring the proper conduct of the theatre, and not infrequently one of those rules is that the theatre shall not be open on Sundays or Good Friday. But, of course, this applies only to entertainments that take place in a building licensed for the performance of stage plays.

With reference to the performance of stage plays in London under the administration of the Lord Chamberlain, these are usually held by groups forming themselves into Clubs or Societies, and if bona fide established for the private performances of stage plays, the Lord Chamberlain permits such productions subject to certain conditions. Here then we have the anomaly that whilst such productions may be illegal under the Sunday Observance Act or the Theatres Act, they have a semi-official sanction by reason of the rules issued by that official.

It is under these rules that the Sunday play-producing societies in the Lord Chamberlain's administrative area conduct their performances.

The rules comprise the following conditions—

1. The Society must be bona fide established for the private performance of stage plays.

2. Admission must be by ticket procurable only by members of the Society presenting the proposed play, and under no circumstances shall money be taken or tickets supplied at the Theatre.

3. No payment, direct or indirect, beyond an honorarium for expenses shall be paid for the services of those taking part.

4. No intoxicating liquor shall be sold or supplied whilst the Theatre is being used on Sunday.

5. No performances shall be permitted on Christmas Day or Good Friday.

A copy of these conditions can be obtained by application to the Lord Chamberlain's office, St. James's Palace, London, S.W.1.

Sunday cinema performances, which do not much concern us, are now specially controlled by the Sunday Entertainments Act, 1932, which makes special provision for all such performances. But up to the passing of that Act all such performances were absolutely illegal.

It is desirable in concluding this article to warn all those who promote Sunday entertainments to exercise care, for the penalties for infringement are particularly severe, ranging as they do to a fine of £200 against the proprietor of the place of entertainment; £100 each for the promotors; and £50 for each attendant on duty, and the fines can be imposed for every occasion on which the offence is committed.

Proceedings, moreover, can be instituted by a common informer, which means that, in addition to the police, any private individual can take such proceedings and recover the penalties. However, lest such persons should conceive this to be an easy means of making money, it is as well to remind them that the Crown has power under the Remission of Penalties Act, 1875, to remit the penalty in whole or in part, but the costs against the defendant might none the less be heavy.

MR. EDWARD DUNN

THE TECHNIQUE OF THE CONDUCTOR

By EDWARD DUNN, Hon. F.R.M.C.M.
Director of Music to the Municipal Orchestra and Corporation of Bath

QUALIFYING the Musical Director's contribution to the presentation of a musical production, be it light opera or musical comedy, I am prompted to suggest that the most evident weakness is generally recognized in the mishandling of the instrumental forces (the orchestra). The root of many faults in the public performances of the show can be traced to the lack of cohesion in the orchestral setting. Unfortunately, many operatic societies, particularly those operating in country districts, are strictly limited in their choice of a candidate for the responsible position of Musical Director. Although the initial preparation of a production calls for knowledge of vocal technique, we often find that the dramatic issues are weakened by the undisciplined fusion of the combined forces of the company and orchestra.

Of two candidates for a musical directorship, I would vote for the applicant whose qualifications included the more extensive experience of instrumental music.

Orchestral experience affords more facilities for diverse expression in characteristics of colour and rhythm resourcefulness than are exercised in choral technique. Hence, effective solo and chorus work, all too frequently, is ruined by inadequate control of the orchestra.

It is indeed gratifying to meet conductors of operatic societies who, primarily, are choral specialists, but who, nevertheless, are eager to open up their field of experience by development of their capabilities through mastery of the broad principles of orchestral management.

Because the efficient conducting of the orchestra offers the main obstacle to the peace of mind of the amateur operatic conductor, or, as so often happens, he follows the line of least resistance and leaves that department largely to look after itself, I propose to deal with the generalization of a practical technique which I trust will better qualify him in his command of this vastly interesting branch of his operations.

I will assume that the conductor is newly appointed and possesses a good working knowledge of general principles in choral administration, but claims little beyond a nodding acquaintance with orchestral work. Further, the situation will be surveyed in the light of the difficulties that are common to many operatic conductors throughout the country—the scarcity of consistently good combinations of instrumentalists to draw upon for the production.

Obviously and definitely, the first move towards a working knowledge of orchestral technique is to cultivate a closer association with those friends and acquaintances who are identified with the practical experience of orchestral playing.

There are few enthusiasts of orchestral instruments who fail to respond to a request to discuss the characteristics of their particular instruments. Add to their observations the invaluable information that is to be found in the many and inexpensive textbooks on instrumentation and scoring.

Without a ready appreciation of range, tone qualities, and transpositions, there are almost insurmountable difficulties and uncomfortable embarrassment awaiting the venturesome, but unequipped, conductor. Take advantage of any and every opportunity to attend occasional rehearsals of orchestral societies, and let the ear supplement the textbook information. In selecting players for an orchestra for a production use the utmost discrimination, placing first those players, when they are available, who have experience in vocal accompaniment. You will, of course, have your official accompanist to depend upon for safe and prompt entrances, but of the pianist's work I will write later. I have heard decisive and happy performances of musical productions with orchestras consisting of eight

steady and reliable players, but more often is the efficient production of a society marred by an accompaniment of eighteen, many of whom are "passengers." The first step in the right direction is the choice of good string players. Spare no effort or cost to secure a capable leader. Next endeavour to secure the best available String Bass, Trumpet, and Percussion players. The cost of professional musicians on these stands is wise expenditure on the part of a progressive society. In the selection of the Wood Wind the choice is often narrowed down to the ranks of a local military band. In these circumstances will be found Wood Wind instrumentalists who possess only the old High Pitch instruments. This pitch is undesirable in production, from every point of view.

Tuning

Do not be misled into believing that High Pitch Wood Wind instruments can be tuned down to standard Low Pitch, although the difference is less than one semitone. To attempt such tuning-down is to endanger your own reputation as a *Musical* Conductor. In recruiting the Wood Wind department there should be particular discrimination, for two reasons, in the appointment of an Oboe player, if more than one is available. First, the tone of the Oboe is the most penetrating of this group; and, secondly, the technical construction of the instrument allows very little latitude over the tuning area. Consequently, if there is a perceptible difference in pitch between the Piano and Oboe, it will remain painfully evident to the audience throughout the performance, although a useful corrective can be adopted in having the piano tuned to the Oboe at the outset. The construction of Brass Instruments is such that the readjustment from High to Low Pitch can be accommodated without introducing any risks in the general intonation.

Reverting to consideration of the fundamental building-up of the personnel of the Orchestra, let us first concentrate on the String section.

Generally, there is a reasonable strength of string instrumentalists in those areas where operatic societies exist. If, however, the opportunities for orchestral practice in the district are almost negligible, then the enterprising operatic conductor will recognize, in the deficiency, another opening for his musical activities.

In musically limited districts co-operation with teachers of string instruments leads to a healthy feeding of the orchestra. The fact that the society's Pianist is usually employed in the Orchestra during the production materially aids the Conductor in making a conservative selection of reasonably dependable strings. Adoption of the following suggestions has produced a happy balance of strings: Three (or Four) First Violins, Two Second Violins, One Viola, One 'Cello, One Bass.

If there is a surfeit in any one department, then the surplus number should be restricted from playing during the Vocal Solos and quiet *melos* of the score. Often it is difficult to prevail on a good amateur violinist to take the responsibility of a Second Violin part. Many feel that to do so will reduce their status amongst their musical friends. It is, however, of great importance to the Conductor that the customary "afterbeats" should be clearly and musically defined. It is unwise, musically, to utilize more than one String Bass, but it is imperative that such a player should be able to negotiate a solid and accurate, yet sensitive, foundation.

Transposition

Another important point that should be considered, when appointing the personnel of the strings in particular, is the possibility of transposition having to be undertaken. In amateur societies an occasion often arises when a Stage Lead is allotted a responsible part on the score of histrionic qualifications rather than vocal virtues. Consequently, modifications in the compass of the vocal requirements are necessitated. These ultimately involve the members of the Orchestra in the hazardous pursuit of transposition. Vocal difficulties and their treatment will be dealt with later. If transpositions in any of the musical numbers are necessary, then lose no time in distributing the Band parts to the appointed members of the Orchestra; where possible, independent rehearsals should be called in order that these and similar major responsibilities may be satisfactorily shouldered.

Even when there is no necessity for the transposition of a vocal number, it is sometimes desirable for example, where a dance number has to be repeated several times, either for an encore or to exploit a good dance team, to play at least one repetition of the number in another key to avoid monotony.

Experience proves that a single team of Wood Wind players must suffice; even a single team is not always possible. As there is often a difficulty in securing a useful Viola player, I recommend the acquisition of a Second Clarinet. The part scored for Second Clarinet almost dominates the compass and covers many utility passages of the Viola.

Good Bassoon players are scarce. Important solo passages for this instrument can be allocated to the 'Cello or preferably to the muted Trombone. If it is impossible to secure a Clarinet for the orchestra, the muted Trumpet, within its limited compass, can be an effective susbtitute for indispensable solo material. Discourage the use of the Piccolo in any but full chorus numbers unless you are sure of the executive ability, and, more particularly, the upper register intonation of your Flautist.

In the Brass Section the usual complement consists of Two Trumpets and One Tenor Trombone; the addition of a Bass Trombone is inadvisable unless there is a full strength of Strings.

French Horns

The Conductor who can incorporate one, or two, French Horns, is indeed lucky, for capable Horn players are difficult to find. Unless you are in possession of satisfying details of their qualifications and experience, move with caution and tact when the services of amateur French Horn players are placed at your disposal. No orchestra sounds complete without French Horns, but no orchestra can be quite so disturbing to the ears of an audience as one that includes an enthusiastic but inefficient French Horn player.

Although I am conscious of the maudling sentimentality of expression that has invaded the world of light music through the abuse of the Saxophone, nevertheless, I realize that there are many players of this instrument who can invest their tone production with a controlled embouchure; in effect, this means that a straight and pure unreedy tone can be easily cultivated.

Having conducted experiments with the Saxophone as a substitute for the French Horn, I can offer every assurance that the results have more than justified the substitution.

Saxophone Transposition

Over a considerable compass of the Alto Saxophone it is at times difficult to detect the difference in tone from the tone of the French Horn. The occasions are rare in light opera and musical comedy when the range of the Horn descends below the compass of the Alto Saxophone, and only in isolated instances do we find the French Horn, in light musical fare, written for crooks other than the standard F crook. The F Horn sounds a Perfect Fifth lower than its notation—the E Flat Alto Saxophone sounds a Major Sixth lower than the notation; therefore the Saxophonist is called upon to negotiate one of the most simple of transpositions, namely, to read a tone above the notes written for the French Horn to reproduce the notes that would be sounded by the F Horn. Take, therefore, a bold stand and endeavour to prevail upon one, or two, competent Alto Saxophonists to undertake the Horn parts. They will enjoy the experience, and valuable colour will enrich the all-important harmonies of the accompaniment in your orchestra.

If this remedy is beyond the means at your disposal, then cue prominent Horn notes for the muted Trumpet or Trombone.

Passages that are difficult for the French Horn are comparatively easy on the Trumpet or Trombone.

Many arrangers now write composite parts incorporating Tympani, Side Drum, Bass Drum, Cymbals, and Effects for the convenience of a single Percussionist. If separate parts are issued I advocate the writing of a composite part. Not every amateur drummer has the use of, or the ability to play, Tympani, and there is always the danger of a wrong substitution being made by means of the Side Drum for Tympani rolls. If definite solo rolls are scored for Tympani, they should be substituted with delicate applications on the Bass Drum. There are many

opportunities in musical comedy for a resourceful Drummer to give point to knockabout comedy and dancing episodes. If such effects are desired by the Producer, then the amateur Drummer can pay greater attention to this useful work when he is freed from the anxiety of Tympani tuning.

Assuming that the official Pianist is included in the personnel of the Orchestra, I regard the following combination of instruments complete to meet the requirements of light opera and musical comedy—

> Four First Violins, Two Second Violins, One Viola, One (or Two) 'Cello, One String Bass, One Flute, One Oboe, Two Clarinets, One Bassoon, Two Horns (or Alto Saxophones), Two Trumpets, One Tenor Trombone, and One Percussionist.

Even where it is possible to recruit this full complement, the size of the hall or theatre must be a determining factor in the final selection.

To assist the Conductor in maintaining consistent balance with smaller combinations, I give an analysis of reduced Orchestras.

Diminishing, step by step, we reduce the ranks of the above full combination; at the same time, in each stage, we have a suitable, yet confined, distribution of parts.

The alphabetical indications suggest the order of reducing the ranks.

(A) Second Clarinet
(B) Second Horn
(C) Bassoon
(D) First Horn
(E) First Violin
(F) Oboe
(G) Second Trumpet
(H) Second Violin
(I) Flute
(J) Another First Violin
(K) Tenor Trombone. Percussion

The Saxophone, when introduced in lieu of the French Horn, will prove to be effective in any combination, however small.

(The situation of the individual players in the pit of the Orchestra will be reviewed later.)

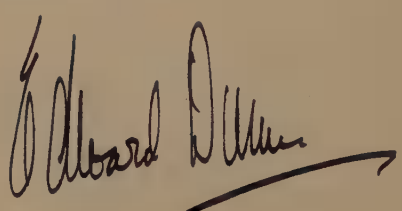
The skeleton ensemble left in the above plan would be—

> Two First Violins, One Second Violin, One Viola, One 'Cello, One Bass, Clarinet, Trumpet, Percussion, and Piano.

If limited resources make a further reduction necessary, I strongly recommend the introduction of a Mustel Organ to supply the needful tone colour of the Wood Wind and Horns. With the adoption of this valuable measure it will be necessary to embellish a duplicate score with the Wind cues as given in the score supplied with the band parts, the operations of the Organist being confined to the task of "filling-in" the missing Wind cues.

Lastly, there is the Official Pianist. After weeks of rehearsals with the company the Pianist has become habituated to ready command of the full harmonies under both hands, and the necessity for restraint is imperative. The Pianist should be seated immediately below the right-hand of the Conductor, and it behoves the Musical Director to indicate at which points certain lines in the notation should be omitted in the interests of the players of those instruments for which the passages have been scored.

I have attempted to meet, on broad lines, those difficulties that beset the newly-appointed Musical Director in a branch of his work in which the administration is invariably his prerogative. Having disposed of a line of action which I trust will, according to local conditions, assist in the initial stages of the orchestral policy, I will next deal with some of the major vocal problems common to operatic societies.



PAGEANTS AS DRAMATIC ART

By MARY KELLY

Author of the Pageants of Selborne, Rillington, Bradstone, Launceston, and "The Pitifull Queene," Exeter, etc.

PAGEANTS are increasingly popular all over the country—in spite of the uncertainty of the climate—and a great deal of time, trouble, money, and enthusiasm go towards their production. The two main reasons for their inception are, generally, local patriotism, and the desire to make a large sum of money for a hospital or some other local charity; the reasons for their popularity are that they are great levellers of class, that they bring out talents in people who would never appear on a stage, and that they are great fun for all the performers. Occasionally a pageant is undertaken as a work of art, but this idea of them is still so rare that it is little realized, and they therefore rank low in the opinion of those who regard the drama as an art.

It is not necessary to go into the origins of pageants now. We will look at the form as it exists, and try to discover whether it may or may not be regarded as a form of dramatic art, and what are its dangers and its possibilities. It means to us a large scale historical play in a number of unconnected episodes, real crowds, mass movement and colour, processions and horses, music and dancing, on a beautiful outdoor stage: first of all an appeal to the eye, and then an attempt to reconstruct history in a romantic form. The players are entirely amateur, and most of them are not even regular amateur players. Its audience is large, uncontrolled, and ignorant: it is there to see something pretty on a fine day, to pick out its friends in unfamiliar clothes, to laugh at them or to admire them, and to enjoy to the full any incongruity—not to experience any emotion or to make any effort of understanding or imagination. It expects little from a pageant, and is easily satisfied.

The majority of pageants resemble each other as closely as peas. There is the Spirit of the Ages dressed in grey-blue, or Father Time, or some character, who "narrates" (usually in rather halting blank verse) between the episodes, to explain what they are about. There are the Episodes: The Romans occupying Britain, the Founding of an Abbey, an Olde Englyshe Fayre, the Visit of Good Queen Bess, the Arrival of Charles I on the Eve of a Battle, and so on; ending with a great round-up of Spirits, of Peace, of Harmony, of the District Nursing Association, the Boy Scouts, the Women's Institutes, the British Legion, and a number of other organizations, followed by all the performers, all singing "Land of Hope and Glory." The "County" has walked on as principals in every scene—crowds, dressed brightly in casement cloth, have covered the acting area; everyone has enjoyed himself or herself enormously, and it has been "a great success."

The whole thing is by now thoroughly conventionalized, and will never have any real life until we get new and original minds working on it, making of it a definite form of dramatic art, differing in conception and technique from any other form. When we do, the whole attitude of players and audience will change; the pageant will no longer be a social affair, but a tremendous effort of imagination and presentation. The audience will no longer sit as apathetically as is possible on a wooden seat, but will form part of the play as an audience should, and will quite definitely be made to experience something that is disturbing.

First of all the presentation of history: what can be done about that?

You have in your pageant a unique opportunity for showing the real drama of history; the conflict between the individual and the mass, the force of strong ideas driving men forward, the reaction from them that pulls them back, the dominance or the defeat of character and intellect; the growing-pains of humanity. You are concerned with something that is far bigger than a realistic reconstruction of a picturesque event. Your work is not only to represent history but also to interpret it. It does not matter that your audience is ignorant of history. If you can show them the drama of human life that flows

throughout time, they will respond, since they themselves are part of this unceasing flow. It does not matter if your players are untrained, for the raw material that composes pageant crowds is full of a concealed love of the town or village that is ready to burst out into expression if it is given something to express.

PAGEANT OF LAUNCESTON, CORNWALL
The Peasant Widows of the Cornish Rebellion, 1549

Your protagonists are three, the place, the individual, and the multitude. A unity already exists between the place and the people who have lived there, as one may say, for centuries, and the place is to them a living personality. The place must be a part of the pageant, and not a mere background.

I intend to deal later with the practicalities of the site; here I only want to emphasize the point that the place is a character, and that the site must, therefore, be chosen before the pageant is written. The background of a castle will bring in at once a suggestion of force, of battle and defence, of the turbulence of the world, and the power of arms; that of an abbey will remind the audience of the quietness, the learning, the charity, and the holiness that the monasteries brought into a stormy life. An old stone or tree will link your history with the time before history; a bridge, an old cross road, a wayside chapel, all will give themes that can be used throughout. The author must learn all he can from his ground before he writes his pageant. Again, the land is never far away from the subjects of the scenes—there is the struggle for its possession, the pride that came from it, the cultivation of the wild places, and its gradual conquest and taming.

Your second protagonist is the individual. The farther back you go in history, the stronger is the influence of the individual on the mass, and therefore your principal characters must be drawn in high relief, with a concentration of strength and simplicity. The pageant ground is no place for subtleties of mood or a delicate interplay of character. Your principals have to bring with them a definite idea so strongly expressed that it is almost symbolized. Often, it is the single person who represents the forward movement, who has, perhaps, a greater conception of the moment than the mass, and the drama will lie in the conflict between his moving idea and the conservatism of the crowd. The new idea has to force its way from the individual to the crowd, and his force of mind is able to conquer all the united minds of the people. A clear instance of this is shown in the Forum Scene in *Julius Cæsar*, and we find it again and again in history: the reaction of Wat Tyler's following to the courage of the young King, the stirring of the Peasants' Rebellions, the preaching of crusades, and so on. Or you may find the reverse, the conquest of an idea by the brute force of a mob, the murder of King Edward of East Anglia by the drunken Danes, the Chartist Riots, and so on.

The drama of one man against another, unless backed by partisan crowds, is not enough on so large a stage, but the drama of the individual as man against the mass has a tremendous opportunity in pageant work. The individual, then, must be drawn so clearly and strongly that he can be made to balance against a big force; in a sense

he must be a little super-human, emphasized and underlined.

The third protagonist, the crowd, represents, of course, humanity in general. Through this you can show the gradual growth of the human mind, and it is necessary to understand what this growth has meant, to realize as far as possible the attitude of each succeeding generation to life. When we read history—the cruelty of man to man, the fear and suspicion with which men regarded each other, the lack of pity and consideration—the tragedy that it shows seems to us more than human nature can stand. It is difficult to lighten a pageant enough with comedy, if one realizes what the "good old days" were. But, of course, there was comedy in plenty—rough humour and horseplay, and a great power of rejoicing. Perhaps this was all the greater because of the constant presence of tragedy, for people could enjoy themselves to the utmost when its shadow was lifted. Your crowd may be the principal actor in a scene, united, full of purpose, and intent on action, or it may be a background in contrast to the action of the principals—a fair broken into by a piece of strong tragedy, an atmosphere of sullen rebellion behind a piece of gorgeous pomp. There is a great field for experiment with the crowd in the use of some of the modern methods of production—the concerting of movement, stylization, method of speech, and so on. These are becoming increasingly familiar in the theatre, but have not yet been taken out of doors. The strong methods of physical expression created by the Laban School of Movement in Germany, and taught in this country by Miss Anny Boalth, are essentially suited to pageant work.

Now none of these opportunities can be seized upon unless the author is a dramatist of wide experience, and many pageants fail because of the quality of the writing. The Committee often induce the best historian in the county, a man who has never thought of writing any play at all, to write the book without paying him a fee. The book, some promoters apparently think, is the thing that matters least of all. The whole form, of course, is new, and only a dramatist of experience can successfully attempt a new form, and know how it can be achieved. Historical facts are "without form and void" unless they are in the hands of a dramatist, and for the writing of pageants a special kind of dramatist is needed, a writer of new and original mind, who is able to handle all kinds of dramatic methods and make them alive, and who is always ready to experiment. Perhaps one day Mr. Noel Coward will write a pageant, and then we shall see emerge something that will establish this as a true form of dramatic art.

The author of the pageant, therefore, must be a dramatist, and the pageant must be drama. Otherwise the producer cannot make anything of it, the players cannot act, and all the energy required for organization is spent on something of little value. It is true that the necessary study of history and of social life is educative, however dull the pageant may be, but the booklearning thus acquired does not compare with the comprehension of the subject gained by a pageant that is drama. In such a pageant the performers and the audience live, in each episode, through a piece of concentrated experience, intense and vivid in feeling and alive to the farthest corners of the stage. It is a sudden illumination on some event that is part of the general life of the world.

As we know, the present form of the pageant is episodic—a form that presents many difficulties. So does the Pageant Committee, for it is eager to see represented in the pageant everything that ever happened in the town, and every famous person that was even remotely connected with it! The author has first of all to get the Committee to trust his experience and accept his idea. But the keenness of the Committee will help him, and, before he begins to construct, he should hear patiently what the Fathers of the City, or the lovers of the County, have to say to him. He will learn from them something of the relationship between the place and its people, and probably of many interesting things that have never been written down. But round all old places a mass of journalistic history has grown up—fictitious tradition, accepted by the country people because "'tis printed upon the paper."

It has been dished up for the tourists so long that the people of the place have come to believe it, and they will often be most eager in demanding that it shall be included. In his preliminary study for the pageant the author has to pick his way among all this, to discover what is really true,

and then to make his selection, from the general mass of information, of those events that will make drama. A knowledge of the place and its people is essential, if the pageant is to belong to them and mean something to them—it is almost impossible to get the inward life of the pageant when the author writes entirely from outside. If he does not live on the spot, and cannot spend much time there, he should have a collaborator who is really soaked in the history and atmosphere of the place. But at the same time, he must be a little firm with the City Fathers, and must make his own limit as to the number of episodes. It is extremely hard to establish any fact or idea in less than half an hour, and, as a rule, one is expected to make the episodes no longer than a quarter of an hour. Many writers make them last only five minutes, in order to crowd everything in, but when they do this it is impossible to represent the event. An audience does not like a long pageant, and I think that two to two and a half hours should be the limit. This will give time for four or five episodes, which is quite enough for any audience to take in. The fewer the episodes, the more interested it will be in each, and a pageant of three episodes would probably have a greater success than one of five.

Your pageant bears some resemblance to a symphony, in that it is a unity composed of differing parts. Each episode should contrast with those which precede and which follow it, and the audience should be led from one mood to another. Both tragedy and comedy are necessary, and both should be strong. The decorative element is also a necessary part of the plan, and the rhythm and pattern of the whole have a strong effect on the audience. (The appeal of the Tattoo is probably almost entirely that of strongly marked rhythm and patterning and movement, since the emotional and dramatic side is little developed.) It is, perhaps, best to end on a note of joy or of hope, since that is the mood that the audience will carry away with them, and a finale that is mere mass and uplift is not the best finish to a strongly dramatic performance.

The linking of the episodes is not easy, since history is intractable stuff, and will give the lie to most theories; but if some definite idea runs through the whole it helps to make a unity of these separate events, and to interpret them to the audience. It is naturally better to space the episodes through time at pretty wide intervals, though the more obvious dramatic interest always tempts one to the days of strong action, the Middle Ages, Civil Wars, and so on.

Mary Kelly

GETTING TO WORK ON THE PLAY

By JOHN BOURNE

Editor of "New One-Act Plays of 1933"; Author of "The Second Visit," "Puck's Good Deed," and other Plays

WHEN an amateur dramatic society has decided to enter a festival or competition, and has carefully studied the rules and aims, the next thing to do is to find the play that will suit the cast at the producer's disposal. Also it must fit the society and fit the festival. The advice may appear to be extraordinarily trite; yet I have known societies choose a play that was damned from the start because it was not in keeping with an organization that sought to develop "the progressive element in the amateur theatre" or had some similar aim.

One of the best produced comedies I have adjudicated lost heavily on this score. In a music-hall, or in a competition that had no special purpose, it would have done well, but it did not fit that particular festival. There was nothing progressive about it, and it was an old piece. It made few demands on the producer; it was in doubtful taste; it did nothing to show that the society had troubled to give other than a slick show of sorts. On the same programme was a new and worth-while play that was somewhat patchy in performance. It had a large and difficult cast, and its production called for creative work. The costumes, setting, and lighting had to be specially thought out. The result was that it was placed before the better-played comedy.

What the adjudicator looks for in such a festival is not merely a piece of bright entertainment (although that is welcome) but an effort that has more or less successfully made all-round demands on author, producer, and actors. Therefore, choose a play you can wrestle with; one with something worth while in it. A poor play will never be successful in performance, however well it is played. A badly written or loosely constructed play hampers actors and producer in their efforts. No competent adjudicator will pass a bad play. He will give high marks for purely technical points; but the lack of spirit, atmosphere, and dramatic effort of the whole will not earn marks. He will be bored by the play, and bored by futile attempts to camouflage it.

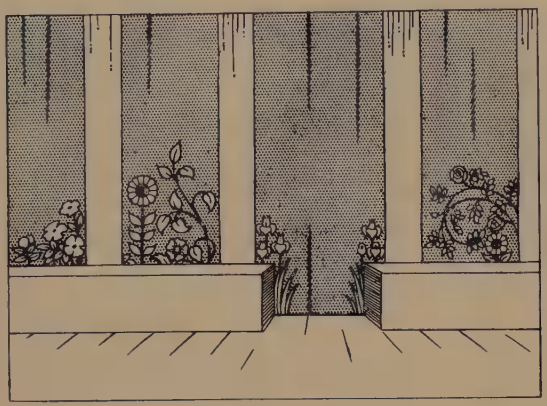
Do not misunderstand me—I am not arguing in favour of highbrow themes. The slightest idea, if it is soundly carried out, may make a first-rate play. What slighter idea could you find than that of *The Cab*? In this play a man is given half-a-crown to order a conveyance for bringing his wife's gammy-legged relation from the station. He spends the money on beer, and has to take the old man home on a wheelbarrow. The Author does not waste a word in the dialogue, and keeps the action going from the rise to the fall of the curtain.

To find a suitable new play needs effort and enterprise. Much help can be gained from reviews. Secretaries of societies should ask publishers to put their names on their mailing list so that early intimation of forthcoming books may be received. The British Drama League Library is invaluable not only because it contains all the latest plays, but also because the librarian has first-rate knowledge that she is always ready to impart. It is also wise to keep in touch with authors whose plays usually suit the society. Many of them have works in manuscript that they may be glad to have tried out in performance. An adjudicator who has seen your society's work will generally be able to offer advice.

When you have decided on your play, the next thing is to decide on whether you are going to have an amateur or professional producer. My advice is to ignore the categories, as such, and to rely on the man or woman whose work you know and believe in. It is better to have a competent amateur producer than to pay a small fee for a fourth-rate professional. On the other hand, a competent professional is invaluable. Before engaging him, however, make certain that he knows festival and competition requirements. Do not be misled by high-sounding publicity on his part. If all other things are equal—choose the

amateur. The probability is that he has no axe to grind, and, as the competition is an amateur competition, you will have the satisfaction of knowing that you have worked in complete harmony with the spirit of the organization.

Producers should, of course, realize the difference between producing a one-act play and a full



length play. When they produce a one-act play for a festival or competition, they also have specifically to consider the adjudicator. Unlike the audience, who often judge the production at the winning post, the adjudicator watches the work from the start. Final "curtains" of themselves do not win trophies. Attack and speed (not necessarily rapidity) are the main essentials in producing a one-act play. Once the production has become dull, there is seldom time left to undo the harm and to lift it back again to a satisfactory plane of quality.

Try to understand the adjudicator. Being human, he will have tastes and theories, although the ideal adjudicator will keep his ideas fluid and will approach a performance without "leanings." He should, indeed, be quite indifferent to the fact that he has seen the play before. "How does the play act *to-night*?" should be his principal question. Nevertheless, it does no harm to have knowledge of an adjudicator's previous adjudications, and to have read what he has written about them. From what I have written here you may be sure that I would not become enthusiastic over a badly written and carelessly constructed play. Yet I would not allow my feelings about the play, as written, to detract from such stagecraft and acting qualities as you might bring to bear on it. You would lose marks only in the sections in which you deserved to lose them.

Much of the actual presentation will depend on whether you are playing in curtains or not. Nearly all festivals now insist on curtain settings. Therefore a handicrafts section of your society can be of immense value. What is needed is not great ability in scene painting or stage decoration, but imagination, coupled with artistic sense in giving to the stage those little touches and additions that convey an atmosphere in keeping with the play. What can be done in this respect is wonderful. I have seen an ordinary set of curtains made to give an impression of a Chinese garden merely by simple lighting effects and inexpensive odds and ends that had been touched up by an artist who had thought in terms of impressionism rather than naturalism. The illustration shows how an elaborate terrace can be suggested by simple means. The pillars are straight-hung curtains; the low wall consists of sugar-boxes tightly covered with sheets.

Finally—and above all—make up your minds to fit into the organization of the festival or competition. Have a self-contained entry, ready to go straight into the programme. Do not expect from the organizers things that they have not promised, and do not send notes to the adjudicator "explaining" this and that about your play. If you can help another team do so; otherwise it is better to keep out of the way. And if when the adjudication is at an end you have lost, go out with a smile, and at least give the impression that you believe the adjudicator was right! That is what is known as The Festival Spirit.

WINDOWS AND FIREPLACES

By HAL D. STEWART
Author of "Rizzio's Boots," "The Blind Eye," etc.

THE construction of an ordinary window flat does not present any serious problem. You will see from Fig. 1 that the framework differs from that of an ordinary flat only in so far as the additional framework to carry the window is concerned. Two rails are necessary for the top and bottom of the window, and these are joined by two uprights for the sides. The flat is canvased, the space for the window being left blank. Afterwards a broad, simple moulding to surround the window opening should be nailed on the face of the flat. Suitable moulding can usually be bought cheaply from a saw mill or a joiner, and if you state the purpose for which it is required you will probably have little difficulty in getting what you want. In this case the moulding is to represent the window facings. Failing a moulding, use lengths of plain, dressed timber, two to three inches, by half an inch. The width of the moulding or the plain facing, as the case may be, will vary according to the size of the window opening. The smaller the opening, the narrower the facing.

Now make a simple window frame as shown in Fig. 3. This frame should fit tightly into the opening in the flat. The advantage of making the window frame separately is that you can use the same flat for different types of window in different productions. Windows vary greatly, and as the character of a room may be expressed by its window, it is important that you should be able to alter the type of window from production to production with a minimum amount of trouble and expense.

A simple, cheap, and quite satisfactory type of window is shown in Fig. 4, where ordinary black or brown tape is used to indicate the astragals. Tape may be used in this way for almost any variety of window. It is stretched tightly across the back of the frame, and fixed to it by means of strong drawing pins. The type of mullioned window shown in the figure is troublesome to make in the ordinary way. With tape, it can be made in a few minutes. In this case, of course, no separate window frame is necessary, the tape being fixed to the window flat itself.

So far I have dealt with non-practical or impractical windows only; that is to say, with windows that cannot be opened. If you wish to suggest an open window, which is to remain open all the time, it can be done by making a frame as shown in Fig. 5. An open space is left under the frame, which is supported by a wire nail driven in under the frame on either side. (See *A* in Fig. 5.) These nails are easily removed when another frame has to be used in the flat.

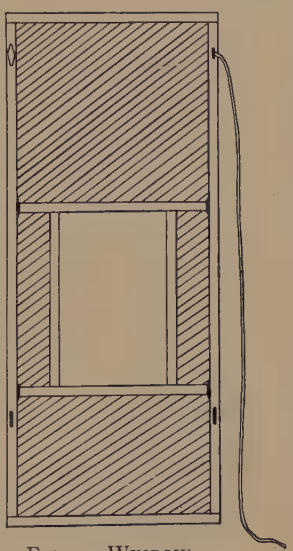


FIG. 1. WINDOW FLAT
Back view

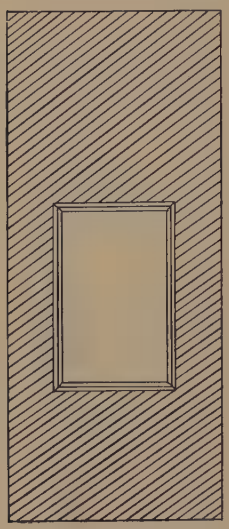


FIG. 2. WINDOW FLAT
Front view

This open window is, of course, also non-practical. A practical window is one that is made so that it can be opened and shut during the action of the play. Windows are made to open in two different ways. There is the French window, hinged at one side, and opening outwards or inwards. As this type is exactly the same as a

door—it is, in fact, a glass door—it need not be described here.

The other is the commoner type of window, and is to be seen in most private houses. It is made in two parts so that it can be pushed up from the bottom or pulled down from the top. It is only rarely on the stage that a window has to be opened from the top. As a rule the bottom sash has to be pushed up. In this case the window is made in two halves, and the top half is a fixture. It is fitted into the flat and held in position by two wooden straps nailed to the side of the framework of the flat (Fig. 6). These straps serve a double purpose. In addition to supporting the upper sash, they form one side of a groove in which the lower sash runs. A narrow strip of wood, or beading, nailed to the front edge of the framework forms the other side of the groove. The groove should be greased with tallow, or candle grease, so that the sash will move easily. It can be jammed in position at the required height by forcing one side up and the other down. As a rule this arrangement is quite satisfactory. A normal window is hung on lines that pass over pulleys and that have attached to them weights which equal the weight of the sash. Thus the window is counterweighted, and will remain stationary at any height. To achieve this, however, involves a considerable amount of carpentry.

FIG. 3. WINDOW FRAME TO FIT INTO WINDOW FLAT

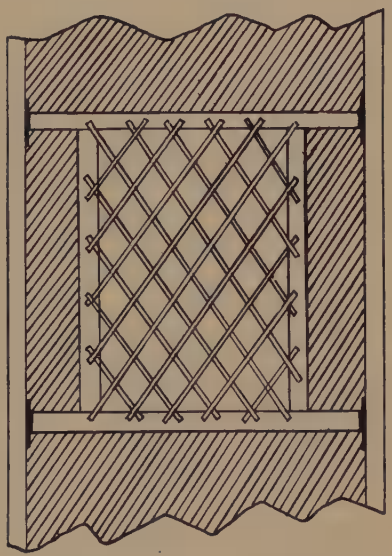


FIG. 4. PART OF THE BACK OF A WINDOW FLAT

Showing the use of tape instead of a wooden window frame

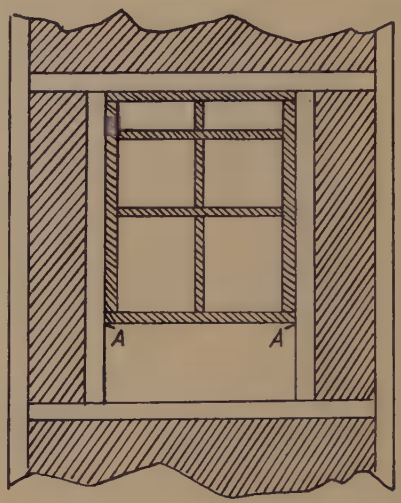


FIG. 5. PART OF THE BACK OF A WINDOW FLAT

With frame of an open window fitted
A = nails supporting window frame

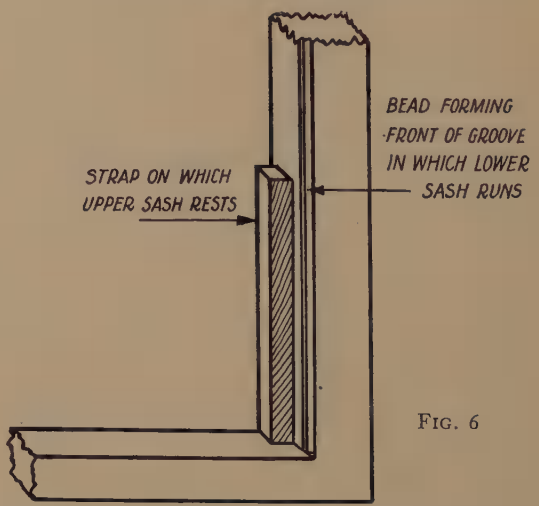


FIG. 6

The windows described are all normal types that are frequently wanted. Every designer has his own ideas, and there is almost no limit to the

number of varieties that may be produced. If the financial resources of your society are limited, I suggest that you make one or two of the window flats that I have described, and insist that your designer shall have windows that will fit them. It is possible to have a great deal of variety without altering the actual window flat itself.

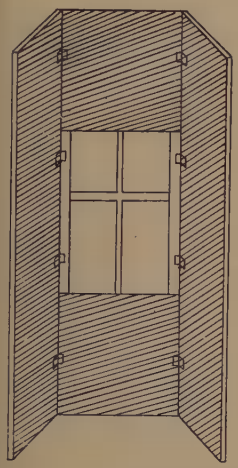


FIG. 7. WINDOW UNIT

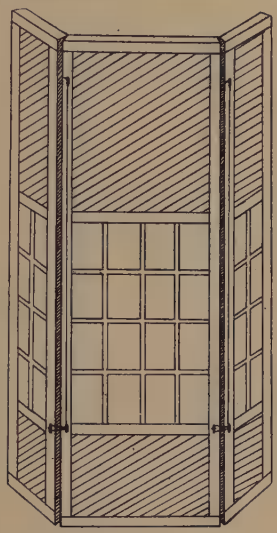


FIG. 8

The shaded portion represents plywood nailed to the frame. The hinges are painted over

There is another type of window that is extremely useful. The whole window may be built as a separate unit, and placed behind an opening in a flat gives the effect of a recessed window. The flat may be exactly the same as a door flat for use with a separate door frame. By this method your door and window flats are made interchangeable, and expense is reduced.

Fig. 7 shows a separate window unit. It is made in three pieces hinged together. It must be tall enough to prevent the audience seated in the front row seeing over the top of the unit. The height will be governed by the height of the opening of the flat and the depth of the side pieces.

There remains the built out, or bow, window. This is a feature that is common in the settings for what are called "West-end comedies." An actual bow window is troublesome to make, and from the point of view of storage and expense I would advise the use wherever possible of a three-sided built out window. Fig. 8 shows such a window. Nothing new in construction is involved. It consists simply of three flats roped together in the usual way.

Fig. 9 shows a fireplace flat. It is a plain flat with a space left for the grate. The fire may be placed behind the opening with a fireplace backing behind the fire. This indicates the large open chimney that is seen in old country houses. This arrangement is shown in Fig. 10. On the other hand, the ordinary grate seen in a small house may be shown by making a unit consisting of the grate and tiles. This is placed in front of the flat, and the mantelpiece is placed in front of the grate unit (Fig. 11). The frame, canopy, and grate are made of wood. Plywood can be used for the canopy and the grate. The sides of the frame are canvased and the tiles are painted.

The mantelpiece is a separate unit. It stands

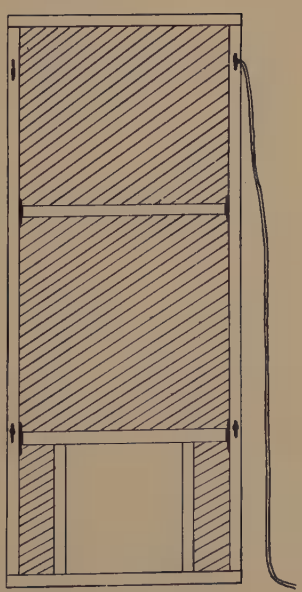


FIG. 9. BACK OF FIREPLACE FLAT

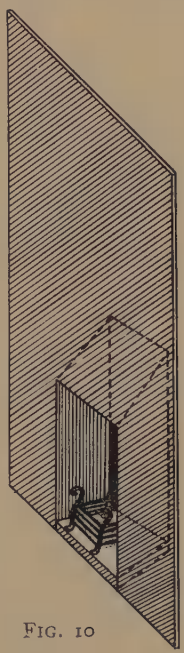


FIG. 10

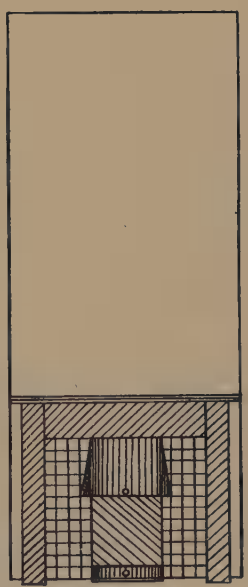


FIG. 11

by itself, but is held hard against the flat by means of a line attached to the back, and fastened to a screw eye in the rail at the back of the flat. Fig. 11 shows the simplest type of mantelpiece. There are many varieties, and planed mouldings may be used effectively to relieve the bareness of the simple type shown in the illustration.

There are various ways in which the fire itself may be indicated, but no matter how this is done, a satisfactory effect is produced only by using an electric bulb to supply the light that shows the fire to be burning. I have seen various attempts made to indicate a fire without using electricity. Coloured tinsel is sometimes employed, and as it sparkles to a certain extent in the light of the stage, it does produce something akin to the effect of a fire, but it is at best a makeshift.

The electric bulb may lie on the bottom of the grate, or, preferably, one or more lamp holders may be screwed to the back of the grate piece, inside. If this is done the bulb itself will not be in contact with any other part of the unit. This is important. When an electric bulb is lighted, it generates considerable heat and any flimsy material, such as paper or thin canvas, which is in contact with it, is liable to take fire. If the bulb is allowed to lie on the bottom of the unit the grate should be lined with asbestos, or a thin sheet of metal (a tin lid will serve the purpose) to obviate the risk of fire.

The front and top of the unit should have wire netting fitted so that the material used to represent the fire is held clear of the light.

The old-fashioned method of representing a fire was to paint a piece of canvas with patches of red and yellow and black. The light shining through this gave an approximation of a coal fire, but was not realistic. Almost the only advantage that this type possesses is that it is easy to make.

Pieces of red, yellow, and black crêpe paper, squeezed into tight balls, and allowed to expand so that they are irregular in size and shape are more satisfactory than painted canvas, and quite easy to prepare. They should be laid on the wire netting so that it is completely covered, and they may be supplemented by actual lumps of coal.

Probably the most satisfactory fire, however, is made by covering the wire netting with a foundation of thin black gauze on to which are glued pieces of amber glass, red mica, and charcoal. Various shades of red and yellow glass may be used. Old bottles form an excellent source of supply. This type of fire takes a certain amount of trouble to prepare, but it is satisfactory and realistic when it is finished. It absorbs more light than the paper or canvas types, and it is, therefore, necessary to have a strong light inside the fire.

Doors, windows, and fireplaces all require some form of backing. A backing is a piece of scenery that represents whatever is on the other side of the door or window, and is placed so that the audience cannot see into the wings through the door or window opening.

I have already mentioned the fireplace backing. It is the simplest of all backings, and is made in either two or three pieces that are hinged together. It is painted to represent the back of the chimney, and as a rule is either black or grey. Its only function is to "mask" the fire opening. The question of masking is all-important where backings are concerned. The backing must be large enough, and must be so placed that no member of the audience can see round or over it. If the fireplace is in one of the side walls, a two-piece backing will be sufficient. This will stand at right angles so that one half will screen the back, and the other the upstage side of the fireplace. It will not normally be possible to see through the downstage side. If, however, the fireplace is in the back wall, the back and both sides must be screened, and the backing will have to consist of three leaves.

The simplest type of door backing is the same as a two-leaf fireplace backing, but, of course, much larger. It consists of two small flats hinged together, or rather of one flat made in two pieces, as the canvas on the face of the flat is stretched across both leaves. This type of backing has two great advantages. It is easy to handle, and it does not require to be braced. It will not usually require to be more than eight feet high. Four feet is a normal width for each leaf, but sometimes one leaf is made broader than the other.

A window backing can be made in exactly the same way, and painted an egg-shell blue. The door backing should be painted a neutral colour if it is to be used for different productions.

SPONTANEITY IN ACTING

By F. E. DORAN

Secretary, Manchester Playgoers' Club

THE producer of plays for amateur societies must be patient, for he or she will seldom have a cast of fully experienced actors none of whom suffers from the nervousness of inexperience. The nervousness of many amateurs arises from inexperience and the fear that they may not be successful when they are once in full view of the audience. The fear is the fear of the unfamiliar. Even actors with long experience behind the footlights suffer from the same thing when occasion demands a public appearance off the stage—say as an after-dinner speaker.

One aspect of production is to get amateur players to overcome this nervousness. The best method is to instil into their minds that they are competent if they will only set about the work in the right way and think more about it than of the audience. The audience has to see them; it is not for them to look at the audience, but, in a sense, to forget its existence. For players the play and its circumstances must have reality and solidity, and they must accustom themselves to an acceptance of make-believe. The player must not only know his part from beginning to end, but when he is presenting it, he must present it as though he does not know it. It is a common fault in the amateur for the event that is holding or that should hold the audience to be to him a commonplace, and for him to act it without that spontaneity, or that unfolding of his part, which provides the grip of a play. This sense of the commonplace arises from lack of stimulus to the imagination, due to weaknesses in the producer, boredom at rehearsals, absence of sympathy with the part, or sheer, downright self-complacency. How often do we see players during a tense scene standing and uttering lines, but not showing the feeling that the situation demands? They are doing something, but not showing it. In Fig. 1 ("Uneasy Virtue") every person in the picture is tense. The varying individual reaction to the crisis shown is clearly presented, and it is possible to build up the story of the probable events that have led to the scenes portrayed. Every person in the picture shows *feeling* for the situation. But inexperienced amateurs often make half action, spasmodic and awkward, and do not carry conviction. They know what to do, what to say, and

FIG. 1

when to say it, but they are unconvincing because they do not *feel*. In nine cases out of ten this inadequacy is due to nervousness or self-consciousness. The players are afraid to break down their reserve and to appear "in character." I assume that the players have the desire to act, the will to act, and the latent ability to act, but that at the time they are the victims of social, dramatic, or other circumstances, temperament or some other influence. Time, experience, and the producer's tact and ability will break down these handicaps. Players should be encouraged to express themselves. The principle to seize is that of *spontaneity*. In Fig. 2, from the film "Charley's Aunt," note the appearance of spontaneous dismay on the part of the old gentlemen. There is no suggestion in the facial expression that he is anything but surprised. There is no hint of a rehearsed effect. Although the players know (or should know) every detail of what will happen when the curtain goes up, they

must convey the idea that the circumstances in which they find themselves are as fresh to them as they will be to the audience. The fact that they know every look, action, sigh, whisper, and word of every player on the stage must not be conveyed to the audience by the faintest suggestion of anticipation. Every flower in the histrionic

FIG. 2

garden must be fresh with the dew of art, and awkwardness is a weed that must be ruthlessly eradicated.

A good training, and one not generally tried, is an exercise that is based on the practice of the Italian *Commedia dell' Arte*. This produced the technique of the old Italian actors who worked almost entirely from improvisation. Only the bare scenario of an act was given to them to work to, and their dialogue and business were improvised as the play proceeded. I intend, however, to deal with their method of acting, and to suggest to nervous aspirants to stage honours that experience with improvised and impromptu methods should bring assurance, a quick wit, and the confidence that comes from the knowledge that one's mind and body will properly react to almost any contingency that arises. La Campagnie des Quinze in *La Mauvaise Conduite* shows that this company of French players has obviously not lost contact with *Commedia dell' Arte* tradition. I refer to this fact to emphasize that the impromptu method is not my own idea, and that it is not to be lightly dismissed, as it has the sanction of a great school of actors to defend it, and such names as Harlequin, Columbine, Punchinello, Scaramouche, Pierrot, and Pierrette for patron saints and godfathers.

I will proceed, however, with the consideration of spontaneity. A common fault of the amateur is to fidget and to anticipate. When a messenger from the King has to burst "suddenly and unexpectedly" into the room, it is obvious that "suddenly and unexpectedly" mean what is stated. To secure the full effect of the entry on the audience each and every actor on the stage must be equally unaware of the startling event. But is it not a frequent occurrence that just at the critical moment, or rather just a split second before, a player will look at the door and almost say an ejaculation of surprise, thus alarming the mind of the spectator, and preventing the entry from having its full effect? Look at Fig. 3, from the film, "Widow from Chicago." Both the man with the gun and the girl show evident surprise, and in the case of the girl also terror. Even the still picture conveys the impression of a *sudden* opening of the door. There is no woolli-

FIG. 3

ness of anticipation. The audience has not prepared for that particular effect at that particular moment, consequently the opening of the door is one of concentrated and immediate drama that would be entirely spoilt by any premonitory symptoms or fidgeting suggesting that the two

people in the room knew the man with the gun was going to break in.

This anticipatory demeanour more often occurs in dialogue. Usually it happens when quick-fire talk is necessary, and when one of the characters is so anxious not to let the pace drop that he speaks too soon, and leaves his *vis-à-vis* with nothing to say. This is sheer nervousness and lack of control. An error of this kind undermines the most painstaking production, and brings the audience back to reality with a jerk. What should be a passionate quarrel is transformed into stuttering incoherencies. This anticipatory error is particularly troublesome when it is expressed in action. Take Fig. 4. Everybody has been taken by surprise. Note the left hand of the officer on the right, with the unbuttoned coat. Every finger shows his individual reaction to the obviously sudden scene before him. All are interested, all more or less surprised, and at least one of the group is angry and dominant. The other shows

FIG. 4

that he is trying to say that the other is misjudging him, though there is also a touch of fear.

It is this element of control, mental and physical, which makes amateur acting a valuable hobby. Deep breathing, memory training, team work, co-ordination, self-discipline, all arise from a few hours' drama, and if this matter of spontaneity is dealt with properly and firmly, it will be found to be well worth while from a purely selfish and personal point of view.

Here, however, I am more concerned with the immediate result. I wish to emphasize the fact that a play is too important to be taken lightly and

FIG. 5

without a sense of responsibility. If an actor goes on to the stage ill equipped by rehearsal and study, he does injury to the author; he is not fair to his producer; and he presents himself in an unfavourable light; to say nothing of taking money under false pretences. The audience has paid to see a play, with each player fitting into the scheme, but if one stumbles, and in stumbling trips up the others, he does damage all round. Examine Fig. 5 from the film "Uneasy Virtue." The lesson here is in the deportment of the gentleman with the cigarette who is apparently quite unmoved by the eagerness of the other. He has the situation well in hand, whatever that situation may be, yet there is no hint of any rehearsed effect.

It may be commented that I ask too much of the amateur actor, and that as he is acting for fun, he cannot be expected to train and study as a professional trains and studies. I reply that amateur, as well as professional, takes money from the public for a specific purpose—a

performance in a stage play entitled "? ? ?" That performance is offered, and the money is paid; the player should "deliver the goods," and before offering them he should take care to see that he is able to fulfil his part of the contract. Consequently the producer and the actor between them should take every precaution, by paying

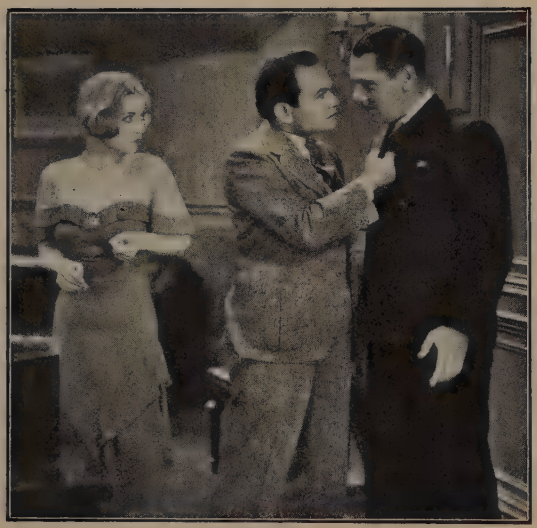


FIG. 6

assiduous attention to detail before the production, to ensure that the contract will be kept.

I have dealt elsewhere with the producer's responsibility. The extension of the argument to the actor is merely a multiplication, and not a division of artistic liability. The player must ADD his share. If the ultimate sum of artistic endeavour is not a total of producer plus actor, then the result is producer minus actor, which minus quantity means that somebody is robbed.

When I deal with the principle of "spontaneity" I deal with a recurring factor in a production, as far as the audience is concerned. From the minute the curtain rises to the moment it descends on the last, or any other, act, the mind of the audience must be held by the events on the stage. To achieve this result, no matter how fantastic the story or situation, the effect of reality for the players must be forced on to the audience. The player must have it in his own mind that the circumstances are real to him. It is said of Kean that if he had to act a scene of passion he worked himself up into a temper in the wings. On the other hand there is the story of Irving and Ellen Terry in the death scene in *Othello*. As Irving, acting the Moor, proceeded to smother Desdemona, he whispered, "What have you for supper?" and through the struggles came the whispered reply, "Steak and onions"! The truth is between these two extremes. I think the lesson to be drawn is that Kean and Irving were so *sure* of their requirements and limitations that they knew how far they had to grip their mind or how far they could subconsciously function as artists. In things of art the artist can decide for himself, but his decision can only be sound after training and discipline. Great acting does not come from a casual action and without a basis of talent directed by experience.

It is difficult to illustrate the point, but the two illustrations that are given will be helpful. One is American, the other German. Examination will show that these have the appearance of reality, of spontaneity, as though what is happening is new, vivid, and sudden. I have used stills from films rather than pictures of stage scenes because stage scenes usually present a posed appearance as though everybody has settled down

FIG. 7

to have a photograph taken, but in these cinema stills we get the fluid effect, as though the camera has recorded in a flash one part of a certain movement. But static though the pictures are, as all pictures are, *action* is fully shown.

PURITANISM

By NEVIL TRUMAN

Hon. Secretary, Nottingham Playgoers' Club; Author of "The Pageant of Nottinghamshire"

PURITANISM has gained more credit than is its due, owing to the extremely inaccurate historians of the Victorian era who had a habit of making their history fit their politics. What is regarded by the man in the street as the age of liberty and freedom was, in reality, quite the reverse.

England was under the domination of a crude, brutal, and unrefined man—that of the Dictator Cromwell. The effect was that everyone had to conform to the standard pattern. Dress, as a result, became harsh and plain, like its exponents, and it lacked all grace of colour, shape, and design.

The modes, stripped of every atom of charm, remained the same as at the end of the reign of the Martyr King, but the extreme of Puritan dress was affected chiefly by the more fanatical types epitomized as "Roundheads." Others avoided the strictly cropped head, and the favoured few of Cromwell's entourage wore what they liked. A General Harrison, though he was a Puritan, at a reception appeared in scarlet trimmed with silver lace and ribbons. This was exceptional. Most men wore their hair fairly long and brushed in any style.

All ribbons, lace, and embroideries were abandoned. Materials were of muddy brown, funereal black, and other shades that were reminiscent of dirt and mud.

Dress

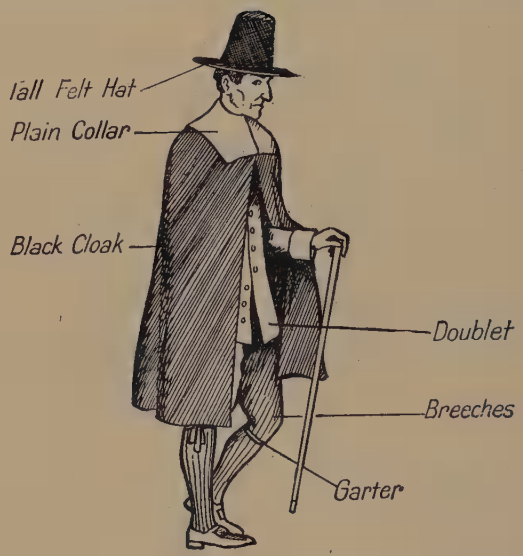
The *Doublet* (men), robbed of its point and shape, became a badly fitting sack.

The *Breeches* (men) were quite plain, and had no decorated bands up the sides. They were gathered into a band at the knee.

The *Shirt* (men) did not show except where the deep, plain, white linen cuff was turned up over the sleeves of the doublet or jerkin.

The *Coat* (men) was like a cassock, and fell to the middle of the thigh. It had fairly wide sleeves to enable it to go over the inner sleeves of the rest of the costume.

The *Gown* (men) was still worn by the older men, and was much the same as that of a modern



lord mayor's, except that it had no bands of metal lace or other decoration.

The *Bodice* (women) had a square cut, fairly low, neck, but not as low as in Royalist times. It had a straight waistband, and the pointed shapes were abandoned. The square tabs into which the skirt of the bodice was cut in the preceding reign were discontinued, save, oddly enough, for one solitary tab, which, like a tail, hung on in the middle of the back. The sleeves were plain and close fitting, though sleeves of elbow length were worn by the more "abandoned" women—chiefly working class.

The *Skirt* (women) was plain. It was gathered into the waist by a band and was somewhat loose in cut. The ∧ opening, which used to reveal the petticoat in the King's time, was considered indelicate.

The *Apron* (women) was of plain linen of the usual type.

The *Gown* (women) was the older women's garment and was made as previously.

The period gives no assistance to the artist who has to design its costumes, but if pearl and oyster greys or pleasant cinnamon browns are

contrasted with the large spaces of white linen in apron, kerchief, collar, and cuffs, a suitable effect can be obtained.

Legs

The men wore plain black cloth or wool stockings of thick material, and women rosettes to their shoes. Red heels were abolished.

Feet

Very wide tops of black leather or brown were put on the thigh boots, and shoes with plain metal buckles—perhaps even silver—were worn. They were much like modern court shoes with square buckles about half an inch in breadth.

Hair

Close-cropped hair was the mark of the extremely righteous and of the fanatic, but the bulk of the men refused to comply with this custom and wore their hair fairly long to about the top of the nape of the neck. It was parted in the middle and was roughly brushed. Faces were clean shaven. The women dressed their hair straightly and plainly, and hid most of it under the white linen caps. No curls or pearls helped to make the hair more beautiful.

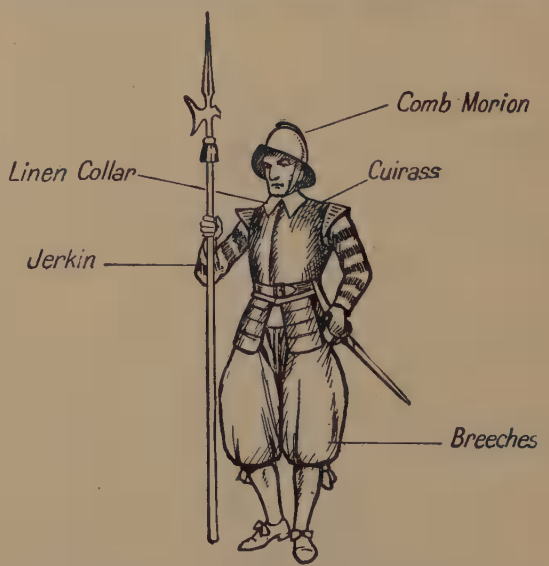
Linen

It was an age of linen.

Plain square-cut collars like immense Eton collars were worn by men and women alike. They were of the falling band type of the previous reign, but lay flatter on the body. Deep linen cuffs were turned back over the wrists. No lace was used. The square white kerchief was folded diagonally, as before, over the breast and shoulders, and gave a V opening effect to the neck. The collars were wide at first, but towards the close of the revolutionary period they shrank in size.

Hats

The hat *par excellence* was the comic black felt with a high crown and a narrow brim. Older men wore close fitting skull-shaped caps. The women wore the linen coif or skull-cap, rather



more of a mob-cap cut than the men's, and over this the Puritan high-crowned men's hat. Black silk hoods were popular; sometimes they were attached to a full length cape over the shoulders.

No jewellery of any kind was worn. Market baskets in wicker, oval in shape, with circular handles, are effective properties, and tall plain

walking sticks with, perhaps, a plain silver knob may be used by the men.

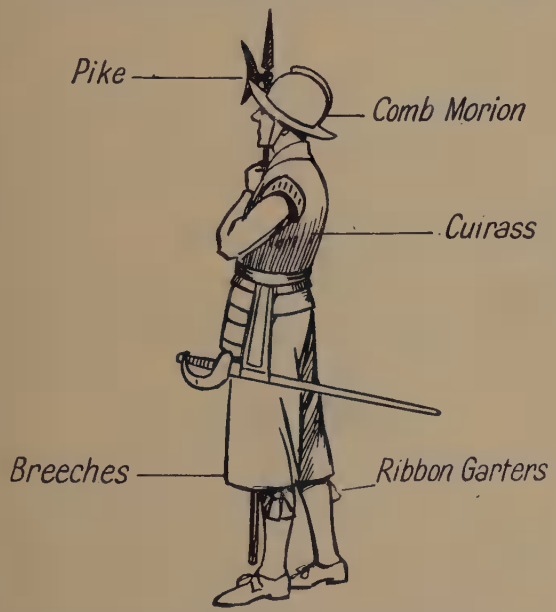
People affected dour and severe expressions to denote the lack of humour and graciousness of their outlook. This should be observed in stage work of this period.

Women for the most part still went about bareheaded, though the Puritans considered this immodest. Hats should, therefore, be worn in representations of the early part of this period and not towards its latter end. Lace caps were also worn by the more daring and the more conservative, and it is probable that country folk still wore what they possessed, no matter whether it was "Royalist" in style or not. The use of the tall hat worn over the lace or linen cap can be seen in remote parts of Wales to this very day.

The dates are from 1649 to 1660.

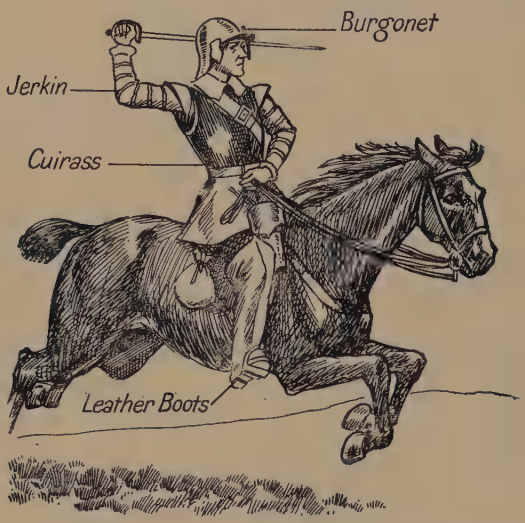
General

The Puritan regime originated no new styles of dress, but merely modified the modes of Royal-



ist days. Everything was sobered down—there was no lace, there were no ribbons or feathers; plain linen instead of fine lace, straight lines instead of curves were the vogue. The ruff was generally abandoned, although it was in its simpler form of a falling band lace collar.

At the same time, the governing faction wore what they liked. I have instanced the case of the Puritan General Harrison. Another similar case was that of the Protector Cromwell's daughter, who, according to her portrait in the National Portrait Gallery, London, in 1658, was dressed in the height of the French fashion. The date of this painting should be borne in mind. After the



execution of the king the Puritan Party was in the ascendancy, and the Roundhead fashions were dominant. After some years of Oliver's iron rule the nation (which had never approved of the King's martyrdom) made its feelings felt more strongly, and a definite move towards the restoration of the monarchy began. Elizabeth Cromwell's portrait was painted only two years before the King came into his own again: men were looking towards France, where resided the Queen Mother, and their thoughts were reflected in their clothes. Presbyterian fashions fell into definite dislike and disuse, and were replaced by clothes common to the rest of the Royalist States of Europe, in herald of the approaching dawn of liberty, which was to break into day with the return of the Merry Monarch.

SUMMARY

Men

Dress

Doublet—plain and fairly loose fitting.
Breeches—plain, no decoration, band at knee.
Shirt—not showing, save at turn-up cuff.

Jerkin—for soldiers and artisans.
Coat—loose, cassock-like to mid-thigh, fairly wide sleeve, turn-up cuff.
Cloak—plain, not very full, to mid-thigh.
Gown—for older men like a mayor's.

Legs

Cloth stockings or woollen.

Feet

Thigh boots—wide tops.
Shoes with plain silver or metal buckles.

Hair

Close cropped.
Clean shaven.
Long to back of head and mid-parted.

Linen

Plain linen collars, falling band type, square cut.
Deep linen cuffs, turned back over sleeve.

Hats

Broad brim, high crown, black felt.
Caps for old men.

WOMEN

Dress

Bodice—square, lowish neck, straight waistband, no square tabs, save one in centre of back.
Sleeves—plain and close fitting.
Skirt—waist gathered, no ∧ opening.
Petticoat—unseen.
Apron—plain linen.
Gowns—for older women.

Legs

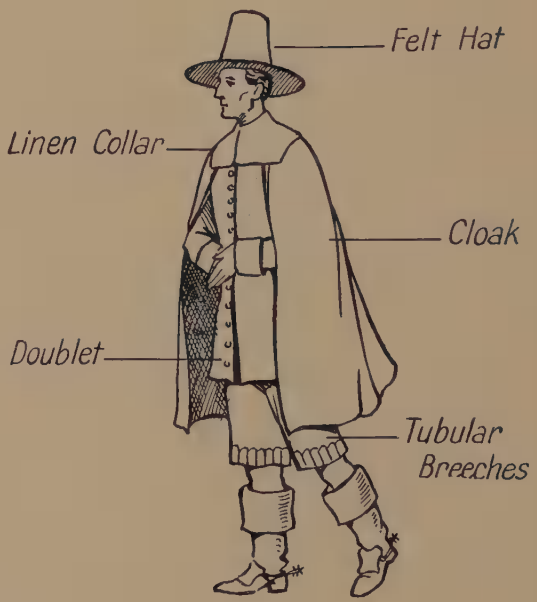
Shoe rosettes permitted.

Hair

Straight dressed, no curls or pearls.

Linen

Wide collars, square cut, no lace.
Later collars shrank in size.
Kerchief square, folded diagonally over neck opening.
Broad linen cuffs.



Hats

Black silk hoods, sometimes attached to
Full length capes.
Linen coifs or caps.
Black felt broad brim and high crown. Can be worn with or without coif.

Jewellery

None.

MAKE-UP AND DRESSING ROOM HINTS

By ALFRED HARTOP
Perruquier and Lecturer to Amateur Societies

AN experienced producer once remarked to me that, in his opinion, amateur players were prone to spend, or waste, too much time on making up, and that it was a common cause of curtain delays. He attributed the reason either to insufficient dressing room facilities for making up or lack of ability on the part of the players to put on their make-up with the necessary speed. It is not sufficient to have knowledge, however comprehensive, of the best materials, of colour, form, and line, if reasonable speed in application is not acquired through practice and by experience. Speed is the natural accompaniment of a clear conception of the particular characterization that is required, together with the adoption of method and precision that eliminate needless movements and achieve adequate results in as direct a manner as is possible. This standard of efficiency is attained only when consideration is given to the need of appropriate dressing room facilities, such as lights, tables, and mirrors. When a hall or theatre is equipped with private dressing rooms, players have the liberty to make use of their own devices. On the other hand, it is often the case that players are expected to make up in a single, crowded room, with only one ordinary white light, and with insufficient table and seating accommodation. Under such conditions players may be seen attempting to make up whilst standing, holding a mirror in one hand, and vainly endeavouring to catch a glimmer of light to enable them to get on with the job with the other hand.

It is neither difficult nor expensive to construct a dressing table, complete with mirrors and lights, along the lines suggested by Fig. 27, to accommodate six or eight persons. The table top is covered with white oil-cloth. The mirrors are secured back-to-back, with a light mounted directly above, which illuminates the face, but is not reflected in the mirror.

FIG. 27. A MAKING-UP TABLE AT THE BRADFORD CIVIC PLAYHOUSE

A few moments spent in orderly preparation for making up often saves many valuable minutes when they are most required. It is an excellent plan to select from the make-up box only those colours and materials that are likely to be required, and to arrange them on a towel spread on the table in front of the mirror. First, make up the face; next dress the hair; then apply wet-white, if required, to the hands and neck. Finally, put

on the costume, and note that every detail of it is in order. If for any reason you are pressed for time, remember that the costume is of chief importance, and that it should be put on first; then in the time that is available do the best with the make-up.

Difficulty is frequently experienced during

CEDRIC HARDWICKE AS KING MAGNUS IN "THE APPLE CART"

dressing and when changes of costume are necessary in passing a garment over the head and at the same time avoiding disarrangement of the hair or wig or, may be, the soiling of the garment through contact with the paint on the face. This difficulty can be overcome by enveloping the head in a thin muslin bag with an elastic draw that will fasten under the chin. The provision and use, by both men and women, of a head covering of this description facilitate the change and protect both make-up and garment, and if the material is not too thick the wearer can see through it.

For a player on the stage to perspire excessively is a common experience. Excessive perspiration is caused by an overheated atmosphere, exertion in heavy costume or wig, and, in some cases, by nervous tension. Whatever the cause, it is usually so distressing and detrimental to the permanency of a perfect make-up that a few words on the best means of finding even partial relief will be helpful. As a precautionary measure in exceptional cases considerable aid is afforded if the face is sponged over with surgical or methylated spirit, before the application of cold cream. This thoroughly cleanses and closes the pores of the skin. The cold cream that is then applied should be reduced to the minimum. A superior blending powder continues to absorb moisture long after its immediate application, and if it is liberally applied, helps to keep the face dry. The face should never be powdered while it is wet with perspiration. If it is, the powder forms flakes and presents the appearance of a rough, scaly skin. This can be avoided by removing with a piece of blotting paper the beads of perspiration, and then applying a light dusting of powder.

CHANGES IN MAKE-UP

There are occasions when it is necessary to alter the make-up in order to depict a change that takes place in a character during the action of a play. Some alterations are easily made; others require a degree of change that presents many difficulties. As grease paint cannot be spread over a powdered surface, the possibilities of making changes by simply adding more colour or lines are limited. Often the best method of procedure is completely to remove one make-up before attempting to apply another. This is certainly the only course to adopt when two widely different characters are acted by the same player. Every alteration should be anticipated and planned with regard to the nature and extent of the change; at the same time the time that is available for making the alteration should be remembered. Instances arising out of prologues, epilogues, and lapses of time and changes of circumstances between acts are so numerous that it is possible to consider only a few examples of general trend and interest.

Take the well known play, *The Admirable Crichton*, by Sir J. M. Barrie, as one example. It will be remembered that the scene of the first

act is a reception room in Mayfair, for which a normal tone of "straight" make-up is all that is required. Act 3, a desert island in the Pacific, finds the same people, after being marooned on the island for two years following the wrecking of their pleasure yacht, living a primitive life. Granting that sun bathing in the Pacific for two years would have a marked effect upon their appearance, it is obviously necessary in the interests of "atmosphere" to indicate the change. As the time to affect the change is limited to the interval between the acts, part of which must be taken up with a change of costume, the work has to be done with the utmost speed. In order to expedite the change all parts of the body to be exposed in Act 3 should be coloured to the necessary sun-tan before the first act, leaving only the face, neck, and hands for treatment during the brief interval.

A suitable water stain for the limbs can be prepared in the following manner—

Armenian bole . . .	30 parts
Distilled or soft water . .	60 „
Glycerine	10 „
Gum tragacanth . . .	1 part

The last item must be dissolved in water before adding, or it may be omitted. Apply the liquid with a sponge.

Similar flesh tints, in block or semi-liquid form, are applied with a damp sponge, and are readily removed with soap and water.

The simplest way to add colour to the face is to dab on a somewhat weaker solution of the water stain, taking care to avoid a patchy result. The sponge needs to be rinsed to remove the heavy colour that is used for the body, and applied to the face in a slightly moist condition. If the sponge is not too wet, the powder surface of the original make-up will absorb sufficient colour to depict the changed complexion. Should the eye colour or any characteristic lining be obliterated by the darker wash, it will be necessary to restore it by touching up with the liners.

There are special liners that have not been mentioned. Known as "reform" or "pencil" liners, they are made in pencil form with a grease colour core. They are of a harder consistency than the usual paper-covered liner stick, and are obtainable in the principal liner colours. The extra degree of hardness makes them specially adaptable for retouching, or reforming, any make-up after powdering—sometimes a difficult matter with the softer type. This type of liner following a water colour application provides the best means of restoring the original characteristics.

The last act presents the same people back in

CEDRIC HARDWICKE AS CAPTAIN SHOTOVER IN "HEARTBREAK HOUSE"

Mayfair. It may be assumed that they have retained some evidence of their sojourn abroad. Sufficient alteration is affected by toning down the excessive colour with an application of powder or by damping with a weak, that is to say, well diluted, solution of wet white Powdering or damping should be followed by a general retouching of eye colour, lip rouge, etc., in order to restore the accentuation of the features.

A second example deals with the numerous cases where it is necessary to convey a changed appearance, due to the passing of time, in a character. In accordance with the lapse of time

that is indicated by the action of the play, it is essential to add characteristics of increased age to the original make-up. Remembering that in such cases there is the powdered surface to work upon, similar methods to those suggested in the first example will be most convenient and speedy. The general tone is made paler by damping the face with a pale water colour, after which shadows about the eyes, cheeks, and temples should be toned in with water colours or reform liners. In the same way, wrinkles are added, and the features are reformed to portray what is considered to be the normal change that has taken place during the interval of years. With a clear conception in mind of the character to be played, develop, as far as possible, the hollows and wrinkles your own face has a tendency to show; and bear in mind, with regard to colour, that hollows and wrinkles when finished should appear to be of the foundation flesh made deeper by the addition of a dark shade. Therefore, if the foundation is of a florid tone, lake darkened with a touch of grey will appear to be natural; if sallow, medium brown will be better. After wrinkle lines have been strengthened, highlight them delicately with a pale flesh tint, or white reform liner; then soften the effect with powder. If the charts of facial expression, namely, Figs. 23, 24, 25, and 26, are well studied, little difficulty will be experienced in correctly placing light, shade, and lines to achieve the changed aspect. In many cases an alteration of the shape of the eyebrows and of the colour of hair with the aid of powder will achieve a pronounced change. For a male character the addition of a moustache, or streaking the moustache with grey, will greatly assist; whilst the whitening of the hair will add a considerable number of years to appearance. One great drawback in whitening the hair of a young man is the fact that it is difficult to disguise the youthful shape of the head, neck, and style of hairdressing. The use of a well fitting wig is the only satisfactory remedy.

Changes that are outside the scope of these examples are best considered as dual roles. The speediest way to make the desired change is completely to remove the first make-up, to apply a fresh foundation, and to proceed with the new characterization from that point.

The Large Cast

Acting upon the assumption that some readers may be chiefly interested in the subject of make-up from the standpoint of the amateur perruquier, and desirous of using their ability in the making up of other players, a few suggestions on the mass make-up of a large cast when time is limited will be helpful. It requires organization and time-saving methods to make-up a large chorus when allowable time works out at three minutes a head.

In the first place, provide a firm and comfortable chair facing the table on which make-up materials are systematically arranged and within immediate reach of the right hand.

Cold cream is more quickly applied with a sponge than the fingers.

The foundation should be spread with the fingers of both hands and be followed by the carmine to the cheeks and lips. Next, colour the eyes and darken the eyebrows. Powdering is most speedily done by employing a swan's-down puff about the size of the face. From such a puff powder can be pressed on to the entire face by one application, and the surplus then brushed off.

PLANNING AND DESIGN

By C. HAROLD RIDGE, A.R.S.M., D.I.C., *and* F. S. ALDRED, A.M.Inst.C.E.
Consulting Engineers

LET it be said at the outset that there is no "best method" of lighting a stage. Even if we are not limited by financial considerations, there are many other factors that will influence our plans. First and foremost, there is the general design of the theatre; then we must bear in mind the type of work that is done in the theatre, and we want to know the methods of production that are adopted.

The most difficult problem is that set by the person who says: "Put in a plant capable of dealing with anything, and with any method of production." The easiest task is to design for the personal tastes of one producer.

We are not concerned with the general planning of theatres, but for present purposes stages may be conveniently grouped into two classes—

1. *The familiar "closed" type* with the usual "picture frame" proscenium. It is seldom that sufficient room at the side of the stage, above it, and behind is provided by architects, and it must be realized that the stage should be *wider than the auditorium*—in its simplest form something like Fig. 54. Remember that the stage includes all the working space as well as the space that is occupied by players. The convenient term "acting-area" has been coined to describe that part of the stage on which players move and *speak*, and every seat should have a view of this area. Where overhead space is not available, or where it is not sufficient to allow the use of high stage backgrounds, some masking device must be used to limit the line of sight from the front seats. The usual method is to use *borders*, though to the modern mind these are so repulsive that any other device is preferable.

In cases where the use of borders cannot be avoided it is necessary to take lines of sight from the eye level of the front row to determine the relative position of the top of the back-cloth, battens, borders, etc. It is possible to use very few borders, in which case they must be deep, and hence take away from the stage height, or to use many shallow ones, but in the latter case the distribution of lights will be increased, as every border must have a row of lights behind it in order that its shadow may not fall on the one behind it, or on the back-cloth. A series of

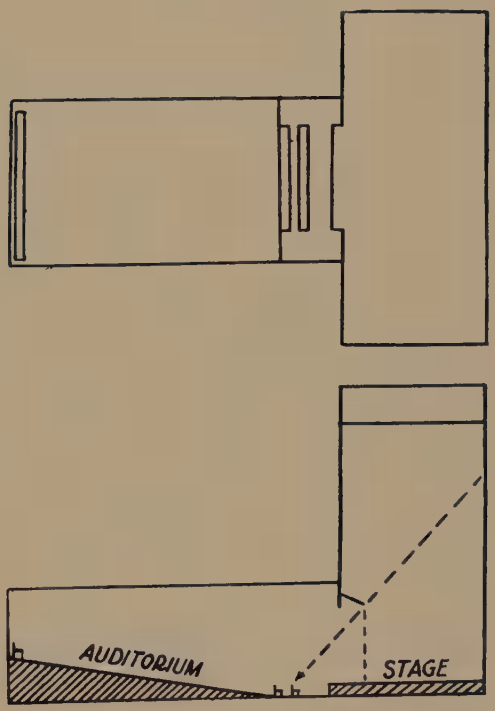


FIG. 54

alternate dark and light borders is unthinkable, and only calls attention to a part of the stage where it is least desired. In any case borders are a horrible device, resembling washing hung out to dry.

The obvious course is to use a moderate number of borders of moderate depth, each with its own lights. It is seldom wise to put the borders closer to each other than four feet. The height of the borders above the stage depends on what head-room is available and what height of

back-cloth is possible. Generally the height from the stage to the bottom of the borders is equal to the height of the proscenium opening. The depth of the borders in most cases would be about three feet.

In the average professional theatre borders are spaced eight feet apart.

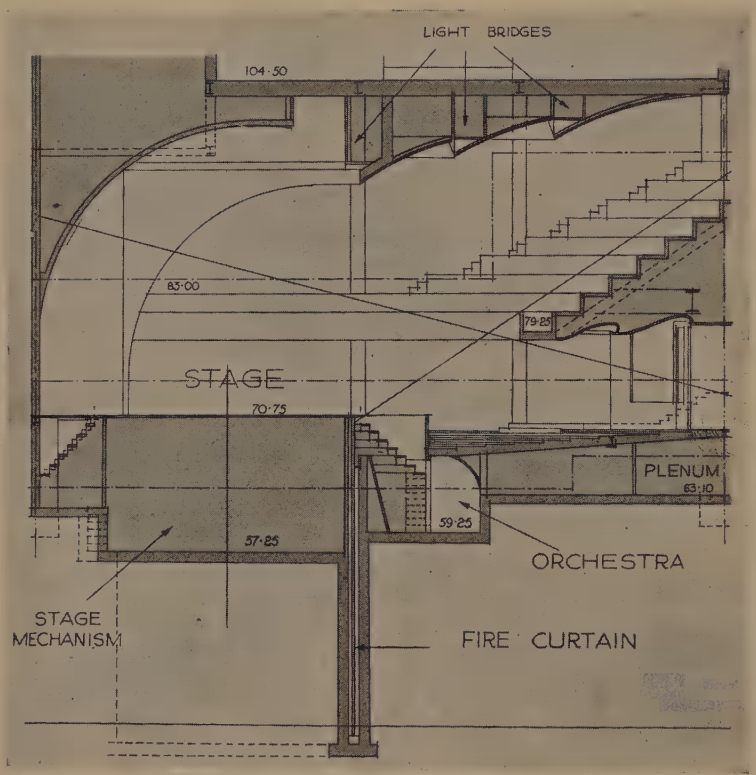


FIG. 55. SECTION ON *A–B* IN FIG. 56

The present form of the commercial theatre has persisted for a long time because of the convenient manner in which portable scenery can be toured and fitted up in these buildings, by people with little or no special knowledge. This touring system seems to be on the wane, and in the near future we may see all the large towns supporting their *local* repertory companies in homes that are really their own and with a resident producer and company.

We must look, at least in the provinces, for a multitude of small or medium-sized theatres (which are already springing up)—theatres with their own stock companies, producers, workshops, wardrobes, and technical staff. These will be professional, or mixed professional and amateur, and they will build to their own designs in every conceivable style.

The leaders of the newer movements in the theatre, both here and in America, are anxious to alter the form of the playhouse as well as to experiment with new forms of dramatic technique, taking advantage of light as one of the chief mediums of expression, and particularly aiming at a closer contact between the actors and the audience, the first step towards which seems to be the abolition of any kind of proscenium.

2. *The "open" type*, which is common on the Continent, and which often retains the picture-frame proscenium.

In the open type of theatre there is sufficient height to allow borders to be dispensed with, and some form of cyclorama or dome is used to mask completely the back and sides of any stage setting.

It is absolutely essential if scenery is to be "flied" with the open stage that it can be raised high enough to clear the line of sight from the front row of stalls. Few architects or stage designers in England realize this point. Theatres have been equipped with cycloramas before the discovery has been made that the grid is not sufficiently high to allow the equipment to be used to full advantage. Consequently, the scenery hangs so low that borders have to be used to mask it from the audience, and the shadows of the scenery and borders are thrown on the cyclorama by its lighting apparatus, situated over the proscenium. Alternatively, the whole of the flied scenery has to be dispensed with in any play in which the cyclorama is used. This alternative is generally impossible in London, as, owing to the

price of the land on which the theatres are built, it is not possible to afford room for the scenery elsewhere; for instance, at the sides. There is a tendency in modern theatre design to modify the picture-frame proscenium, and even to do away with it altogether, thus making a truly open stage. Such theatres have large fore-stages. A good example of the modified proscenium is the Shakespeare Memorial Theatre at Stratford on Avon. An actual example of the truly open stage without any kind of proscenium has yet to be seen, but interesting designs have been prepared by Normal-Bel Geddes, and the Cambridge Festival Theatre is a near approach to it.

The designs shown in Figs. 55 and 56 were prepared by Mr. Felix Goldsmith, A.R.I.B.A., for a London site, and were approved by the Theatre Licensing Committee of the London County Council. Therefore they present more than mere pious expressions of advanced views. The revolving stage, in the form of a drum, houses the hydraulic machinery for operating the square lifts, shown in Fig. 57 occupying the whole of its area. These lifts enable different levels, from back to front, or side to side, to be used at will. As the intention is to use the minimum of scenery, of a three dimensional and non-realistic character, no provision for a grid is made. The drawing-room comedy as usually performed could have no place here. The cyclorama is designed to allow all scenery to be dispensed with, if desired, and players can make their entrances from all points of the compass. Light can be projected on to the acting area from all sides and from above by using the louvres in the ceiling and in the side walls of the auditorium. A novel feature of the theatre is a curved fire curtain rising from below. This method is dictated by the design of the theatre, but has the advantage that the principal fire risk is covered sooner than it is with the falling curtain.

It must not be thought that these ideas are either revolutionary or ridiculous, for they are only a return to the original Greek Theatre; but the theatre is under cover instead of in the open air, and is artificially, instead of naturally, lighted.

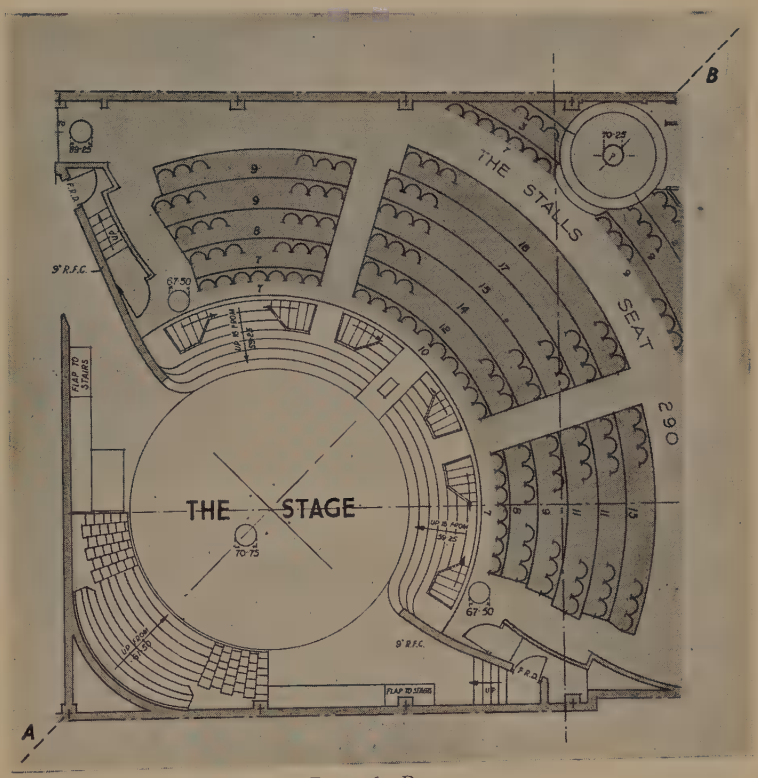


FIG. 56. PLAN

The retreat of the player behind the proscenium is a comparatively recent development, and many thinking people consider that the cinema will dig out the player and make him *act* again, naturalism being left to the film. Perhaps we have more to learn from the Soviet Theatre than most of us expect! Be that as it may, the use of fore-stages and the advance of the player from the shelter of the proscenium have made the engineer bring his lights forward. In the closed type of theatre all lighting apparatus could very well be housed behind the proscenium, the sides of which made excellent cover for perch spots and floods, the

electrician and his switchboard, and the stage manager and prompter.

The fore-stage needs focus-lanterns on the fronts of galleries and circles and on the side walls of the auditorium, and in addition arc lanterns, or powerful projectors, such as the "Stelmar," placed in the roof, or at the back of the gallery.

housed in orchestra pits or in the auditorium, even if the Regulations allowed of it (they do not on account of the heavy currents). In Germany they are often built under the stage with a window in the footlights for the electrician, but this position is cramped and awkward. When the proscenium is eliminated, these difficulties increase;

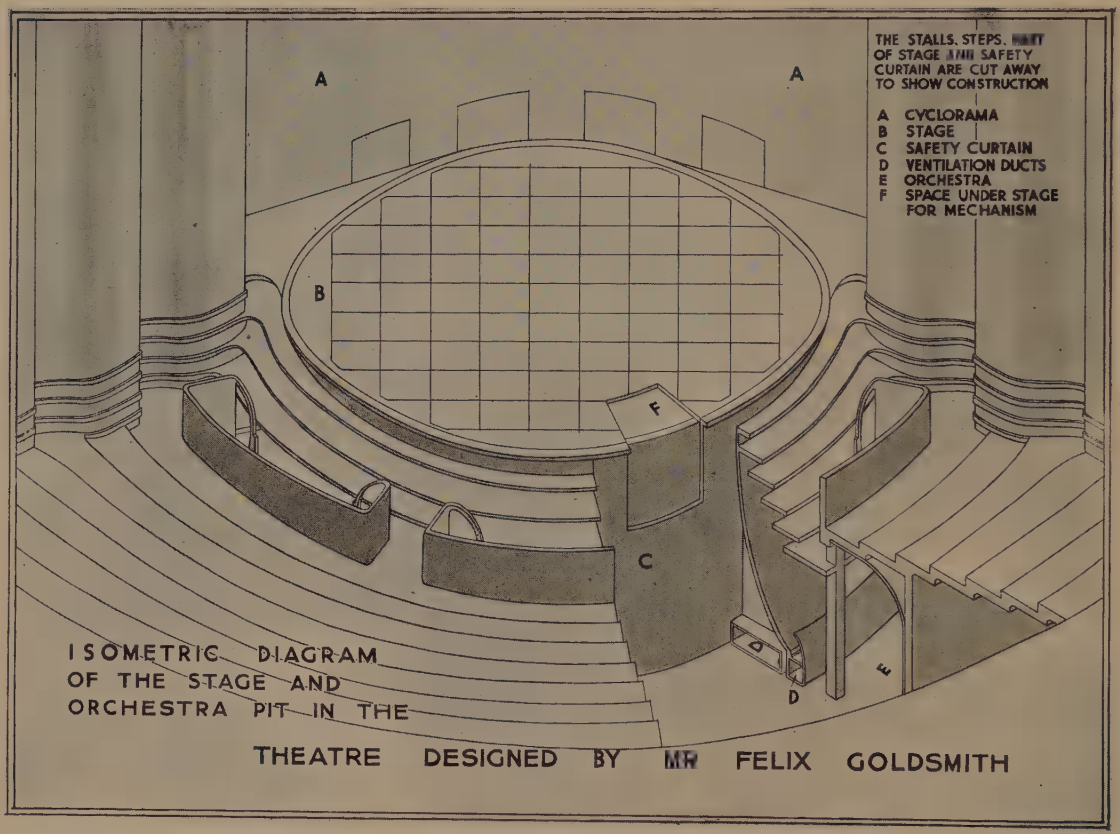


FIG. 57

All lighting units in the auditorium should be concealed, properly housed, and ventilated. These are points that are, or should be, part of the architect's design.

An electrician has greater difficulty than ever in seeing players on fore-stages, and although after constant practice he can work quite well by signal, it is felt that a more commanding position is desirable. Bulky switchboards cannot well be

hence the desirability of remote control of stage lighting. By remote control is meant the *complete* operation of *all* stage lighting from any desired position away from the switchboard, which can then be placed in the basement, or any other convenient place, thus freeing valuable stage space. This latter point, strange as it may sound, is really more important than to allow the electrician to see better.

MAKING YOUR OWN LIGHT-BATTENS

By ANGUS WILSON

Author of "The Small Stage and Its Equipment" and "Scenic Equipment for the Small Stage"

WHEN you can say you have a good lighting-set half the work in staging your play is done. Everyone knows nowadays the need for good lighting, and most producers could attain it if they had the apparatus. The difficulty is that professionally-made material is expensive and far beyond the reach of small societies, and no self-respecting group will hire it if they can possibly make it themselves.

There are sound reasons for making your own set. Flats may have to be hired, because every play needs a different lot, but the same lighting material will do for every play if it is capable of variety in colour and intensity. It can be built up gradually, and it has this further great advantage—it can be made of materials that would not last three months under the nightly wear of the professional theatre. Lastly, there are no appearances to consider—if it works and is safe, it can be as hideously ramshackle as you please, for the audience seldom sees any of it.

I intend to explain how such apparatus can be made by anyone with a skilful pair of hands and a sound knowledge of electricity.

I warn readers, however, that the greater part of my descriptions applies to lighting-sets that *are not subject to strict inspection by fire authorities.* To many it may seem a waste of time to assume such immunity, but it has been my experience that the majority of *small* societies are able to perform in unlicensed halls, or in halls where the authorities are willing to allow responsible people to carry on unsupervised. In any case, all the apparatus with which I shall deal will be *perfectly safe* if it is made and installed by a competent electrician who applies the precautions that he would usually take when wiring his house. It is mainly the use of wood instead of metal, to which firemen may object, but I shall suggest means of satisfying authorities, except perhaps those of London and some of the larger cities.

A few principles must be noted before I proceed to deal with practical matters.

If something more than bare illumination is required, stage light must be coloured. The only exception to this rule is the case where the available wattage is just sufficient clearly to show the actors to the audience, and where the addition of colouring would cut off valuable power. Weak lights give a comparatively soft light, which does not need to be toned, but it is not easy to suggest atmosphere or mood without colouring of some kind. Therefore, increase your power if you can, and colour your light.

The next essential is that the rays of light should be so concentrated that they shine on the action and nowhere else. This is a point that cannot be too strongly emphasized. I have seen many otherwise admirable stage pictures ruined by the illumination of the roof above and of the entire proscenium. If every ray shines in the proper direction, so that nothing is lit above the upper edges of the scenery or curtains, the roof will be almost in darkness, and spectators who are in the first few rows of the audience will not notice it unless they look for it. A certain amount of reflected light will be thrown up from the stage floor and the setting, but not enough to matter. Further, no harm will be done by the footlights, unless they are too brilliant.

The greatest advantage of a dark roof is that it needs no borders—those wretched strips of material hung across the stage and known sometimes as "flies"—to hide it. On most small stages all the lighting, except when the backcloth also is lit, can be done from just behind the proscenium. In the exceptional case, a border will be required to conceal the lit-up roof at the back, but it will not be unduly noticeable if the main lighting shines only downwards.

Concentration can often be combined with another essential—reflection. Amateurs can seldom afford to waste light; yet many of them make no attempt to pick up and to use the rays that shine away from the action. A good reflector above or at the back of a light makes a remarkable difference to its efficiency, and if it acts also as a concentrating shade its value is obvious.

Where should lights be situated? The best place in all cases is just out of the spectator's sight above the proscenium, behind the lower edge of the pelmet. The next best is at the side, as high up as will clear the head of a tall person. If they are any lower, they will shine more strongly on players who are at the sides of the

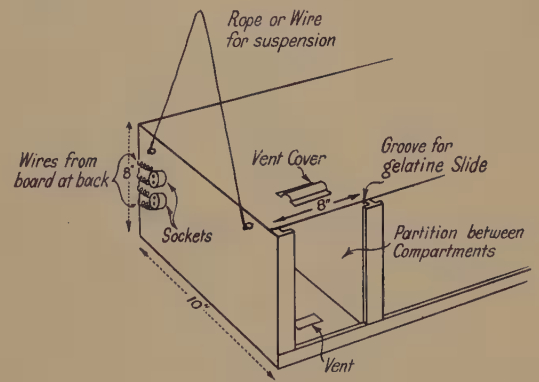


FIG. 1A

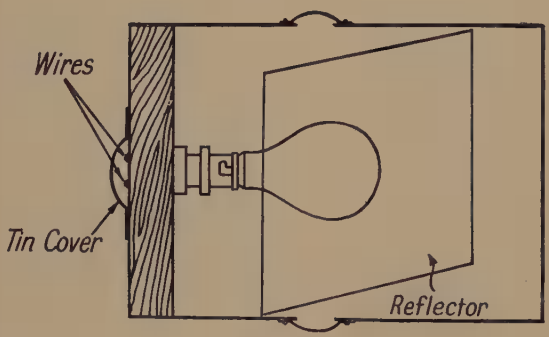


FIG. 1B

stage than on those in the important centre position. It is only on a deep stage that a second or third row of lights need be hung (perforce concealed by loathsome borders!) farther up towards the back. A backcloth ought to be lit from above and below, but if both positions are impossible, choose the lower one and hide your lights by profiles or similar pieces. Footlights are easily fitted. They must never be the main source of light but only a corrective to heavy shadows cast by the top lights. I myself have used no footlights for several years, mainly because the trouble of colouring them and fitting them into the dimming arrangements is more than they are worth. All acting that takes place outside the front curtain-line must have special lighting of its own, and it is here that concentration is absolutely essential. It may not always be possible to prevent light from flooding the whole proscenium, but at least it can be kept off the side walls of the hall and the heads of the front rows of the audience. Tie-beams are useful for hanging outside lights, but the lamps can also be placed in window-ledges. Remember, however, that the farther away they are from the player the less effective they are. This applies to all stage lights—never waste power by hanging a lamp higher than is necessary for purposes of concealment from the spectator.

BATTENS

It has been found for many years that the most convenient way for amateurs to light a stage is to arrange a row of 100-watt or 150-watt lamps behind the pelmet. Lamps of larger power are too expensive to buy and to replace, and smaller ones mean multiplicity of fittings. The problem is how to house these so as to concentrate, reflect, and colour them.

Fig. 1 shows the construction of a batten made of wood. The lamp-holders are mounted on a plank 3 ft. 4 in. by 8 in. by 1 in. (for a 5-lamp batten), the first and last lamp-holders being 4 in. from the ends of the board, and the remainder 8 in. from each other. Use the kind of holder that screws flat on to the wood. The wiring must be done in parallel, and it is essential that each batten should have at least two circuits, each circuit connecting up alternate lamps. A

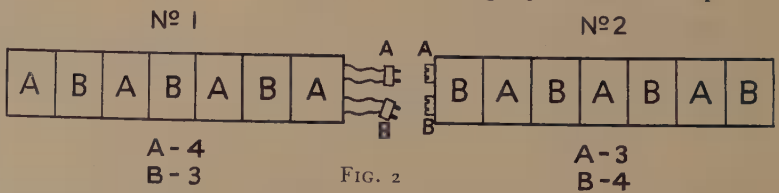


FIG. 2

device for varying the number of lamps per circuit when two or more battens are being used is shown in Fig. 2. Suppose there are 7 lamps in No. 1, 4 wired to plug *A* and 3 to plug *B*, and the same in No. 2, wired to sockets *A* and *B*. If plug *A* is inserted in socket *A* and *B* in *B*, all

the 7 *A*'s will be on one circuit, and all the 7 *B*'s on the other. But if the plugs are interchanged, the 4 *A*'s in No. 1 will be circuited with the 4 *B*'s in No. 2, and the 6 *B*'s will be together. This change can easily be made between acts or scenes, and if changes of gelatine are also made there is a distinct increase in "flexibility." In 8-lamp battens, 5 of them could be *A*'s and 3 *B*'s, which would make the contrast even greater. Of course, the fuses of both circuits must be able to stand the maximum number of amps.

The wiring that comes out at the back of the board must be covered over with a shield of wood or tin (see Fig. 1B).

The remaining box-like framework may be of deal or strong plywood, but too great weight must be guarded against. The depth of the box will depend on the length of the lamps to be used. A 100-watt lamp in its holder is about 6 in. to 6½ in. long, and at least 3 in. ought to be allowed beyond the end of the lamp to ensure concentration and to keep the gelatine reasonably cool. With 150-watt lamps, another inch or inch and a half ought to be allowed.

I have experimented with a device (Fig. 3) of my own invention to allow one to use lamps of varying lengths and still to have the same concentration, or, alternatively, to have either a wide- or a narrow-angle flood of light with the same lamps. The wired board and the box are separate, and the board can be pushed into the box as far as required. It is kept in place by a long nut, which passes through holes bored at various points in the box and through two large screw-eyes in the board.

Thin partitions are inserted between compartments so that no lamp can shine through its neighbour's gelatine. Vents, in the form of slots or holes, are cut above and below where the bulb of the lamp will come, and are shielded over with tin.

There is not the remotest danger of fire, using lamps no stronger than 150 or 200 watts, in a well-ventilated wooden batten, but if you feel you must be specially cautious line all inside surfaces with sheet tin or thin galvanized iron. It is possible to obtain from a wood merchant plywood faced on one side with zinc. This is effective for battens.

However, for the benefit of those who would not be permitted to have any kind of wood near their lights, I will discuss the making of metal battens.

Sheet iron or galvanized iron of the lightest gauge should be used. It is usually stocked in 6-ft. by 2-ft. sheets, a convenient size for our purpose. Do not be alarmed if it seems wobbly

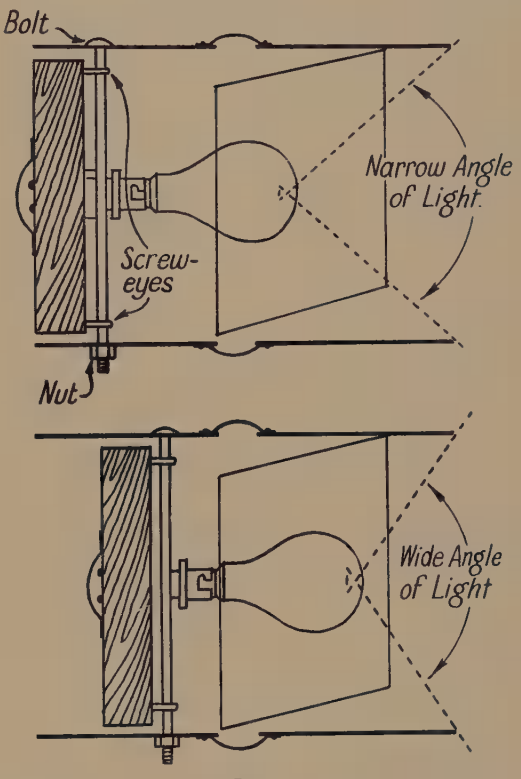


FIG. 3

in sheet form; when bent, it will be as rigid a is necessary.

Fig. 4 shows the construction. The dimensions given will suit lamps of 100 watts only; for 150-watt lamps at least 1 in. more depth should be allowed—2 in. on total width of sheet. The length of the batten depends on the number of lamps to be used, but a batten longer than 6 ft. would be rather awkward to handle and suspend. It is better to make two short ones. (There is no need for front lighting to go right up to the sides of the stage. On a 20-ft. stage two 6-ft. battens with 7 lamps each, separated by a foot, leave 3 ft. 6 in. on either side, but the

lateral spread of the light is such that the sides will be lit almost as well as the centre.) Each is hung by three wires or chains, one at each corner as in *B*, and the third in the centre fixed to the back so that the tilt of the batten can be regulated by pulling up or letting down this chain. The sheet of metal is bent along the dotted lines shown in *C*. The gelatine grooves should not be wider than $\frac{1}{4}$ in. so that the slides will fit close to the edges. Both end-pieces should be cut so as to project and supply a single groove at either end. The remaining grooves can be made of tin. Holes must be drilled for ventilation and covered over.

The covers for the wires at the back should be attached in such a way that they can be easily removed for wire-inspection. The whole construction can be held together by small nuts and bolts, which are much more convenient than rivets, though the latter make the better job. If galvanized iron is used, the lower inside surface of each compartment, just in front of the reflector, should be painted with dull ("egg-shell") black to prevent light being reflected upwards to the roof.

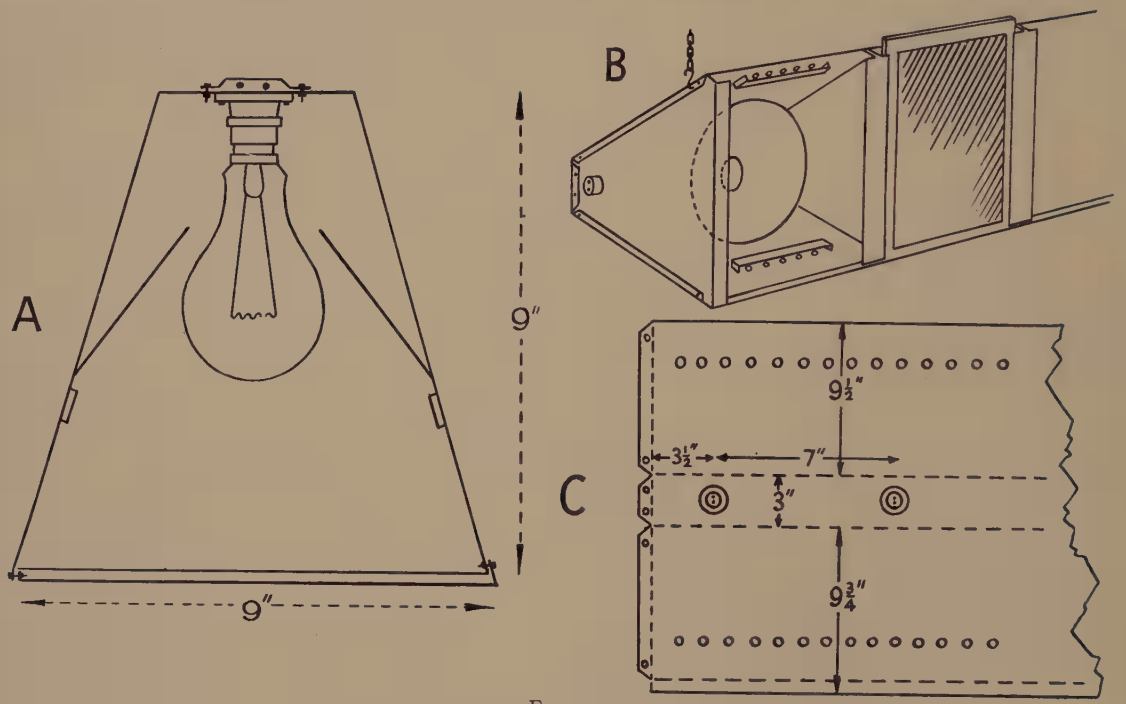


FIG. 4

Note that in Fig. 4 the lamps are at 7-in. centres. This is in order to get the maximum number of lamps into each batten, but there is no reason why you should not have more battens with fewer lamps in each.

Angus Wilson

EXECUTIONS

By A. E. PETERSON

Founder, Sunday Night Adventurers; Secretary, Kingston Marionette Players, etc.

THERE are many plays where it is necessary to stage an execution, but as a rule the audience is spared this harrowing sight by the dramatist arranging his execution off-stage. A familiar setting for an execution is the dungeon of a prison during the French Revolution. The stage is occupied by a group of aristocrats who have been sentenced to death and are awaiting the final summons. Their last moments are spent in carefully arranging their cravats or seeing that the folds of their dress hang properly. The large doors at the back of the stage are flung open, and the audience is allowed a momentary glimpse of the guillotine; the doomed one mounts the steps, and his appearance is the signal for a storm of jeers and howls of execration from the assembled rabble, whose blood lust has been aroused. The doors close, the noise dies down, and the silence is unbroken, until savage shouts of exultation indicate that another head has rolled into the executioner's basket. The door opens again, the jailer calls out another name, and its owner nonchalantly saunters out to provide more entertainment for the insatiable *canaille.*

In *Hassan,* Flecker arranges a "Procession of Protracted Death" for the execution of Pervanah and Rafi, who have chosen a night of love to be followed by death rather than life with separation. As they cross the stage they pull after them a small cart, which bears their coffins. The procession consists of Mansur, who carries a large scimitar, torturers with their diabolical instruments, men carrying a lighted brazier, a massive wheel, a rack, and a man with a whip and hammer. As the torture begins the stage is darkened, and the noise of the instruments of torture and the low moans of pain are swallowed up by music that is soft at first, but gradually gets louder and louder as the shrieks of pain increase. Hassan, almost fainting with horror at what he has seen, is thrust from the house, the music softens, and the executioners emerge carrying the two coffins that now contain the bodies of Pervanah and Rafi. The coffins are nailed down, and after being placed on the cart the procession is re-formed and retraces its steps.

An execution scene almost as terrifying occurs in an American play called *The Last Mile,* in which a man is sentenced to death and the execution is carried out by means of electrocution. The scene represents a long corridor, along one side of which are cells the barred fronts of which allow everything in the cells to be seen, and, at the same time, allows the prisoner to see everything that takes place in the corridor. The condemned man is seen on his way to the electric chair. The procession is headed by the prison officials, closely followed by the chaplain, who is reading the burial service. The pinioned prisoner follows, and is supported by the remaining warders who bring up the rear. They pass slowly across and reach the door of the execution chamber on the other side of the stage. They enter, and the door is shut. In a few seconds the low hum of a dynamo is heard; it rises to a shrill whine, the electric lights in the cells and corridor flicker and begin to fade until at last they just glow with heat. Suddenly, the noise of the dynamo ceases, and the lights come on, the door opens, and the officials and others hurry across the stage again and all is over.

An execution carried out by the military authorities was a common sight in the theatre fifty years ago. The occasion allowed a display of small-arm drill, and was accompanied by much pomp and ceremony. Sometimes the execution was preceded by the degradation of the condemned one, and to the muffled rolling of drums the marks of distinction, honours, facings, and buttons of the accused one were torn away by one of the sergeants. Here are a few extracts from an old playbill of *The Innkeeper of Abbeville.* This play was staged early in the nineteenth century, and the plot revolved around the murder of the Count of Idenburgh. An innocent man is accused of the crime and in order to avoid

torture he declares himself guilty. "He is led to Execution. His Eyes are Bound. The Soldiers Present their Pieces. The Word is given to FIRE when Dyrkile, pursued by Zyrtillo, Rushing between them, Receives in His Breast the balls designed for the Innocent Clauson." This form of retribution occurs in play after play, and Ouida used a variation of the situation in her novel, *Under Two Flags*, which was afterwards dramatized.

The unusual sight of a dead body hanging by the neck was seen in a production of

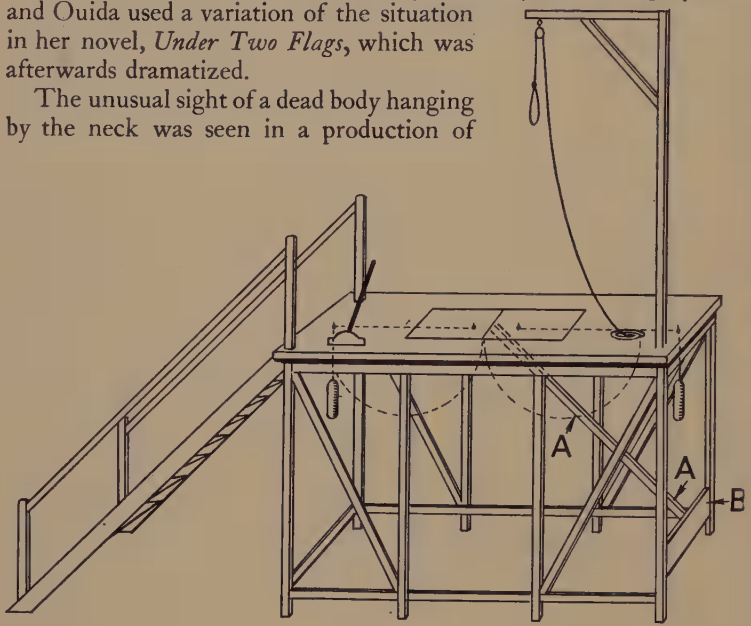


FIG. 1

Roar China, which was staged by Meyerhold at Moscow. The play showed a gunboat at a river-port on the Yangtze, the action of the play alternating between the bund of the town and the deck of the gunboat moored in the river. The play was staged for propaganda purposes, and the dead body was that of a young Chinese steward, who had committed suicide by hanging himself immediately in front of the door of the captain's cabin.

The use of a scaffold on the stage immediately calls up visions of a last-minute reprieve, or a belated confession that prevents the actual carrying out of the death sentence. In *The Devil's Disciple*, for instance, Shaw prepares an execution and has Richard standing in the cart with the noose around his neck. The soldiers are waiting the word to pull the cart away whilst Burgoyne is waiting for the clock to strike the hour. As the clock chimes, Anderson dramatically enters and prevents the execution taking place. Otway, in his *Venice Preserved*, written in 1682, ends his tragedy with a scene on a scaffold. Pierre, who is to be executed, has just been pinioned and mounts the scaffold, when Jaffier, who has betrayed him at the instigation of Belvidera, follows him to beg forgiveness. Pierre forgives him, and then to save his friend from an ignominious death Jaffier stabs him, and, before the guards can stop him, he turns the dagger on himself and they both expire.

It is possible to carry out an execution in full view of the audience. In a production of that old-time melodrama, *Maria Marten, or The Murder at the Red Barn*, the traditional version of the play had an additional scene at the end where one saw William Corder pay the extreme penalty. This particular interpretation of the play contained fine scenes that were acted with much feeling and sincerity. The execution scene was particularly effective. The scaffold was erected

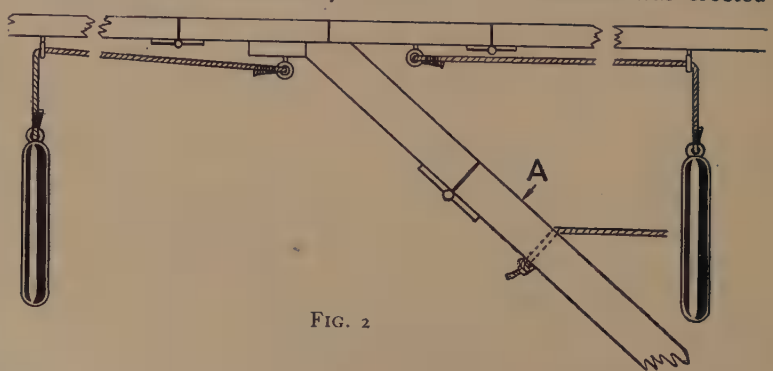


FIG. 2

in the prison yard and the death chamber immediately below the trap door was hidden by the wall of the prison. The wretched man was seen in the condemned cell, and after hearing the news

that there was no hope of a reprieve he was pinioned and led out to execution. The next scene showed the scaffold, and to the tolling of the bell Corder, helped by the Governor, staggered up the steps and was received at the top by a masked hangman in traditional costume. Corder was blindfolded, the noose was slipped over his head, and as the lever was moved Corder disappeared through the trap and justice was avenged.

The scaffold, a substantial structure made of sound material, was built by a joiner. It was strong enough to carry the weight of three men, Corder, the hangman, and the chaplain, and with detachable steps was easily and quickly placed in position for working. If it is necessary to build a similar scaffold the illustrations give sufficient detail to enable a practical woodworker to do the job. The gibbet arm can be of light material as it has to carry only the weight of the rope. The rope itself, after passing through a small block or strong screw eye, is loosely fastened to the base of the post supporting the gibbet arm. There should be sufficient rope between the block on the gibbet arm and the noose that is placed over the head of the condemned one to reach the ground with two or three feet to spare. The space enclosed by the four upright supports nearest the trapdoors is boarded round, leaving room for the trapdoors to swing up and the breaking joint that supports the traps to be pulled

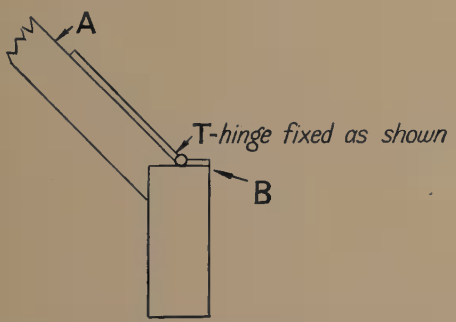


FIG. 3. PRINCIPLE OF TRAP DOORS AND BREAKING JOINT

clear when worked. The space at the back is filled with a loose door that is well padded with straw. The three sides are also generously padded. The bottom of the box is filled with loose straw to a depth of two or three feet, and when the loose door, Fig. 4, is held in position, it is impossible for the person coming through the trap to be hurt. In the actual production the actor, after falling, had to sink on his knees in order to be out of sight of the audience. The slack rope was pulled into the straw nest by the

FIG. 4. LOOSE BACK PADDED WITH STRAW TO BE HELD IN POSITION AS SHOWN

actor, who slipped his pinions, which were only loosely secured. The lever, seen in the illustration, is hinged at the bottom and works in a slot. The act of pulling the lever is the signal to the stage hand working the breaking joint to pull on the rope that breaks the wooden support of the

traps. The trapdoors are held in position by a stout length of wood, three inches square, the bottom end of which is secured by a "T" hinge to the deep cross-bar shown in Fig. 1. The upper portion of the supporting beam is jointed, as shown, and a strong cord is threaded through a hole bored through it and operated at a short distance. The retaining block on the under side of the trapdoor must be securely screwed to it. The trap, when set, will carry the weight of a man, and by a sharp pull on the cord the breaking joint collapses and releases the trapdoors. The most important detail in the construction of the scaffold is the position of the hinge at the upper end of the breaking joint. It should be so arranged that as the supporting strut is removed the hinge is always inside the arc of a circle made by the edge of the trapdoor as it falls. The trapdoor should automatically sweep the supporting strut right outside the framework of the scaffold. In practice, the sharp jerk on the cord is sufficient to pull the strut clear of the doors. The sash weights are necessary to pull the doors out of the way; otherwise they would swing and possibly get in the way of the person who works the effect. The front of the scaffold should be properly masked. The size of the scaffold will depend, of course, upon the amount of stage room at one's disposal. The scaffold described measured 6 ft. 6 in. high, 8 ft. long, and 4 ft. wide.

In connexion with the hanging of William Corder it is interesting to note that in the days when plays of the *Maria Marten* kind were popular a business grew up around the sale of "Gallows" literature. The itinerant sellers of playbills, who were a feature of the London theatre of those days, also included in their wares bills describing the "Sorrowful Lamentation and Last Farewell" of whoever was to pay the penalty of their crimes on the scaffold. For special crimes the literature would take the form of an eight page pamphlet, the title page of which usually contained a picture of the murderer intent on his gruesome deed, with a lurid narrative that was headed "Founded on Facts." Here is a typical example. "The Whitby Tragedy; or The Gambler's Fate. Containing the Lives of Joseph Carr, aged 21, and his sweetheart, Maria Leslie, aged 19, who were found Dead, lying by each other, on the morning of the 23rd of May. Maria was on her road to buy Ribbons for her Wedding Day, when her lover in a state of intoxication fired at her, and then ran to rob his prey, but finding it to be his Sweetheart, reloaded his Gun, placed the Muzzle in his Mouth, and blew out his Brains, all through Cursed Cards, Drink, Etc. Also an Affectionate Copy of Verses." It is recorded that on the occasion of the execution of Corder no fewer than 1,650,000 copies of the pamphlet were sold in London alone.

THE INDIVIDUAL BARITONES

By D. GRAHAM DAVIS
Editor of "The Gilbert and Sullivan Journal"

THE characters in the last male group (which has previously been described as consisting of "subsidiary, but important baritone parts") might also be named the "miscellaneous male principals." In practice, it has to be extended to take in parts that do not readily fall into any of the earlier categories, and also to allow for the possible inclusion of up to three "heavy comedy" roles, which, as I have explained, can slip into this final group easily and without loss of effect.

Then, in addition to the parts specifically mentioned as being in this group, consideration must be given to six others. One of these is Florian, in *Princess Ida*, who was inadvertently omitted from the earlier list. There is Bill Bobstay, the Boatswain's Mate, in *H.M.S. Pinafore*, who is closely allied to the "heavy comedy" roles, but without their importance. The baritone counterparts of the tenor lead in *Patience* and *Iolanthe*, together with the joint baritone lead in *The Gondoliers*, will be found in their chronological sequence. Finally, also from the *Gondoliers*, there is Luiz, a part which is suited either to a light baritone or tenor, but which is included in this group for convenience.

Unlike the bass parts already dealt with, these baritone characters are not so closely allied to reality. At the same time, they are far more matter-of-fact than the whimsical comedy roles. Some of them, it is true, are fanciful characters, but others are almost recognizable as everyday characters. Nor are they so closely related in temperament or personality—less likely to be associated, as with the other groups, with a particular player. In practice one will not invariably find that the actor playing, say, Grosvenor is likely to prove a satisfactory Samuel, and so on with the other parts.

This may be the very reason that makes it impossible to lay down any hard and fast rule as to the characterization—a rule that would be equally applicable to all the parts here discussed. Both the nature of the part and of the particular opera have a decided bearing upon this point. So let us proceed to examine each character individually, again with the reminder that (whatever the characteristics peculiar to the part may be) each is typical of the traditional Gilbert and Sullivan role, and must be played in the traditional manner.

COUNSEL FOR THE PLAINTIFF (*Trial by Jury*) is one of those parts that are so often played in that manner which some critics are fond of describing as "adequate." Sometimes it is not considered a part of sufficient importance to merit even this questionable description. Really the part is most effective—possibly the most effective in the opera—and well repays close study and attention. The part should be played as a youngish man, with ease of voice and manner, incisive, and quite devoid of any touches of that great lawyer, Sergeant Buzfuz. But, in restrained moderation, the player should make full use of the many little touches of facial expression and emphatic gesture beloved of the pleading advocate. In the advice on another court figure from this opera, the Usher, the actor was advised to study the real life prototype. Such advice is even more applicable in the case of Counsel. One important point for the actor to realize is that he is actually playing a double part. Not only is the actor representing a certain character, but that character is himself indulging in histrionic skill on behalf of his fair client. This part is the only really "straight" one in this amusing, but somewhat exaggerated, opera, and one of the few characters depicted in the work that feel quite at home in a court of law.

BILL BOBSTAY (*H.M.S. Pinafore*) is far more a comedy character than the others in this group; in fact he is one of the few Gilbert and Sullivan characters to whom the word "comic" might be applied. Yet it is not a robustly comic character; one needs constantly to apply the soft pedal. The Bo'sun (as he is invariably addressed) is a cheery,

sympathetic soul with a philosophical frame of mind. He appears to be the natural link between the captain and crew. The player gets his big chance in the second act with the song "He is an Englishman." Although this has to be sung in an amusing way, it is not a comic song, and the impression has to be given that, to the Bo'sun and

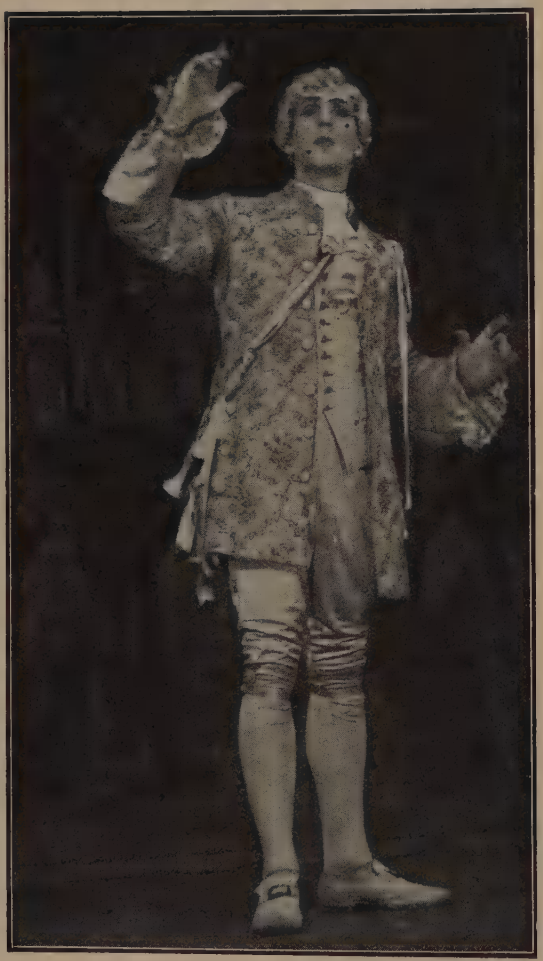


Photo by J. W. Debenham

THE MORTAL FAIRY

Strephon bemoans that he is a fairy down to the waist, while his legs are mortal

his fellow-sailors, it is a serious, soul-stirring, and patriotic melody. The audience, too, is frequently so carried away that the song, momentarily, is seen by them in the same light, and they cheer it to the echo. Thus the singer gets his encore, into which a certain amount of low comedy business (still pressing heavily on that soft pedal) is permissible. But for the song to be rendered as though it were either "Land of Hope and Glory" or "Knocked 'em in the Old Kent Road" is entirely contrary to the author's intentions, and should firmly be avoided.

SAMUEL (*The Pirates of Penzance*) takes after his chief—the Pirate King—doubtless as a result of their long association. Samuel lacks the commanding presence of the King, and is a more bluff and human figure. He is deep voiced and gruff, ruddy faced and red bearded. Towards his fellow-pirates Samuel adopts a hearty manner, while a good-humoured yet menacing attitude is shown towards the other characters. There is a good deal of burlesque in the character, but little that can be added to this bare description, which should at least indicate the characteristics for which the player should strive.

ARCHIBALD GROSVENOR (*Patience*) brings us to the first of the juvenile leads which was cast as a baritone and not as a tenor. The part was conceived, and for some years played, in a manner far more like that of the heavy comedy roles than that with which we have now become familiar. There is, for instance, a line in the original libretto, "I am much taller and much stouter than I was," which nowadays is usually rendered (with full authority) as, "I am much taller and a little stouter than I was." But with the first Grosvenor and some of his successors the point of the original line was by no means lost, and there was far more comic significance behind the many references to his fatal beauty and perfection. To-day the part is played as a more or less graceful youth, certainly good-looking (in a somewhat effeminate way), and rather serious. Such a type is in itself so amusing and far-fetched that it proves far more acceptable, and no less effective, to present-day audiences than would the preposterous figure and appearance of the former Grosvenors. Such a presentation should be regarded as the traditional rendering.

Like his rival poet, Bunthorne, Grosvenor is a difficult person to portray; both are extreme examples of a type that is, actually, as much in evidence to-day as in the time of the aesthetic craze, which the opera pillories so unmercifully. But if the pose of these weird poets is still to be

found in some of our pseudo-highbrow *poseurs*, the mentality and bearing have altered. The twentieth-century actor playing Grosvenor can scarcely be expected to have any actual acquaintance with the type depicted, nor is it likely to be familiar to the majority of the audience. It is best, in this difficult part, to make Grosvenor convincing by showing the airs and manners of an outwardly languid, inwardly ardent, youth; one of a melancholy and serious turn of mind, who is blessed (or, in his opinion, cursed) with perfection of face and figure. However absurd it may be, every word of the part must be delivered in an unforced manner, calm or fervent as the occasion demands. The posing and gestures, too, must be graceful and natural. Like Bunthorne, Grosvenor reads aloud two of his poems. The difference between the works of the two is that the comic effect in Bunthorne's case comes from the use of high-sounding, but perfectly meaningless, words. Grosvenor's laughs come from the subject and manner of his fables. But, equally with Bunthorne's preposterous lines, the poems must be read in all seriousness.

The gentleness and quiet of the character form the requisite contrast to the more flamboyant Bunthorne. Grosvenor's speech, like his bearing, suggests a poet. The voice should not be an affected, or lisping, drawl, but one with a musical and rhythmic quality.

Strephon (*Iolanthe*), the second of the baritone leads, should be shown as a pleasant, charming, and rather serious young man. This last attribute will help to set off against each other the many changes from elation to the depths of despair that mark this character. A touch of other-worldliness is necessary to suggest the half-fairy, half-human, composition of Strephon. This, also, is of assistance to the interpretation of the part, as it gives most effective help to the scene in which Strephon relates the disadvantages of his fairy-mortal state. This is achieved by subtle changes of voice; the advantages of fairyhood are related in a romantic, far-away voice, while perfectly matter-of-fact tones accompany the recital of the human disadvantages that follow.

Florian (*Princess Ida*), while more buoyant than Hilarion, lacks the mercurial high spirits of Cyril. The part thus acts as a natural step between the two tenors, and strikes a happy mean in this otherwise evenly matched trio. Although there is nothing in the opera to suggest that the three men are other than all of an age, there is something in Florian's bearing that indicates him as a somewhat older, more responsible, man. Florian is also a polished courtier, and is treated as such by Hildebrand. It should also be suggested

Photo by J. W. Debenham

The Captain of the "Pinafore"

Captain Corcoran, Dr. Daly, and Private Willis can be transferred from the "Heavy Comedy" to the "Baritone" group without loss of their effect. The build and personality of the actor must be the governing factors

in the playing that he is a true and loyal friend. Although he thoroughly enjoys the invasion of Castle Adamant and the accompanying masquerade, the audience has to feel that he looks upon the adventure in the same light as does Hilarion—as a serious means to a definite end—rather than (as in the case of Cyril) an excuse for a splendid "rag." The romantic glamour of Hilarion and Cyril may not shine on Florian as

it does on the others, but his is in many ways the more attractive character and personality.

Pish-Tush (*The Mikado*), as a part, is what the player makes of it. In the first act it has some importance; in the second, the part is almost forgotten. In many ways this part, small though it may be, calls for an outstanding personality. Without this, there is a danger of Pish-Tush being overshadowed by the more important players. It is particularly important that this should not occur; especially in the scene of the reading of the Mikado's letter. There an insignificant Pish-Tush would be swamped by Ko-Ko and Pooh-Bah.

The attitude for Pish-Tush to adopt during this scene should be one of concern over the possible fate of his town, and of ill-concealed, rather contemptuous, amusement at the fix into which the other two, especially Ko-Ko, have got themselves. As a foil to the upstart Ko-Ko and the assumed pomposity of Pooh-Bah, Pish-Tush should be played with a quiet, genuine dignity. His well-bred, unassuming attitude makes it clear why the great officers of state have resigned rather than serve under Ko-Ko, and why Pooh-Bah stepped into the breach. Pish-Tush, for all we know, may well have been one of these officials. This should not be lost sight of throughout the opera, and the possession of an easy and pleasant personality will allow Pish-Tush to be remembered at all necessary times, even though he be not on the stage.

Sir Richard Cholmondeley (*The Yeomen of the Guard*), it is interesting to recall, is the only actual personage to appear (although only by name) in the operas. The real Sir Richard was Lieutenant of the Tower during the second or third decade of the sixteenth century. As represented in this opera, he is an authoritative man of fine presence—in early middle-age. His personality is such that he should dominate the stage in the sense of being the presiding genius of the place in which the events of the story occur. There is a serious, even severe, note about the part, but behind this there lies a warm heart. He is a kindly man, and one who (it should be made clear to the audience) would be a good friend. Sir Richard pities Fairfax, not as a prisoner, but as a fellow-soldier, whom he is proud to regard and treat as an honoured friend. The Lieutenant's dealings with Jack Point and Elsie are kindly without being condescending.

An effective touch can be introduced into the finale of the second act. The Lieutenant stands beside Fairfax while Elsie is appealing to the latter. Neither man wishes to keep her in suspense, and the more impetuous Fairfax is all for revealing himself. Gently the Lieutenant touches him on the arm, as though to restrain him. Eventually, at the end of the appeal, Sir Richard makes a gesture, as though to say, "Now tell her." This may seem unimportant. So it is, to the extent that unobtrusive treatment is needed, so that attention is not drawn from the central figure of the pleading girl. But so introduced, this little touch may be subconsciously noted, and will thus go far to disarm a usual criticism of this finale: that Fairfax should at once have revealed himself as "Leonard," rather than have left Elsie in a state of torment and suspense.

Giuseppe Palmieri (*The Gondoliers*) ranks equally in importance with the tenor lead, Marco. All that has been written of Marco applies to Giuseppe—an engaging, light-hearted, and good-humoured fellow. Giuseppe is, perhaps, the more volatile of the pair, and he takes the "troubles of a king" even less seriously than does his brother. Both these parts should be well matched physically, and neither should have a more outstanding personality than the other. Perfect team work and understanding between the two is absolutely essential.

Luiz (*The Gondoliers*) offers what is best described as a "sticky" part. Musically it is suited either to a tenor or a light baritone. It is an effective role, which suffers from the disadvantage that its scenes come between two comedy scenes without apparent rhyme or reason. In describing how the part should be played, a little introspective reasoning might be allowed. Despite his upbringing, Luiz is of royal descent. Therefore the actor should represent an air of calm dignity to suggest, rather than portray, his origin. Luiz is a manly lover, and his scene with Casilda, for all its absurdity of words and situation, must be sincere and convincing. Taken all in all, Luiz is a pleasant part, on the lines of a romantic juvenile lead, and it is a great pity that it is so often marred by the impression that it is an incidental, unimportant part.

MIME IN DRAMATIC TRAINING

By CONSUELO M. DE REYES

Producer, Little Theatre, Citizen House, Bath, and Everyman Theatre, Hampstead; Lecturer in Drama, University College, Exeter

THE drama schools that specialize in Mime are invariably crowded with eager students. Actually Mime is no exotic plant; it should be the foundation of all sound dramatic training. All art is the outcome of man's inherent instinct to reproduce impressions received from the world about him, and to find expression for his emotions of fear and love and hate. The child who smiles and stretches its hand out towards a gaily coloured ball is making the first movement in Mime—his cries of pain or pleasure are the first sounds of tragedy or comedy.

As education develops, both the mental and physical attributes of Mime approximate more closely to the true discipline of mind and body that was the great Greek ideal, for Mime bestows a complete physical and spiritual poise and furnishes the actor with the most finished artistry. In all Mime work there must be complete mental control. One clear idea must be projected and the brain must be so ordered in its intention that nothing extraneous or superfluous is allowed to enter into the stage picture. Mime delineation is reminiscent of a black and white etching. Everything must be sharp and definite. There must be no fussiness, and every detail must contribute towards the central effect.

Again, a high standard of mental alertness must be maintained. The brain must change its thought quickly enough to send widely varying impulses to the body, so that the mime actor can portray in rapid succession the mentality of different characters, and make of each a lightning sketch.

In all such representations the actor's sympathy and imagination will be called upon to play a great part, for he must be able to adapt his personality to changing characters in such a way that he builds up his characters from the inmost workings of their own minds. His imaginative sympathy must be capable of visualizing events, emotions, and characters widely different from those of his own life, and he must possess sufficient vitality to project them vividly and emphatically. In such projection, much of his own personality must be subjectively present. The work of an artist is not mere memory, however accurate; it has the real quality of the man himself and gives us his own conception of life seen through the characters and emotions that he conceives. The Mime artist, above all, is an observer and a lover of life, who is able to see character and events truly, and to build up his work of characterization through intuition, aided by a sincere study of type and character.

Mime work intensifies and strengthens the physical qualities of every actor, since it is necessary to attain a high standard of physical fitness in order that the physique may be tuned up to concert pitch and be ready to be played upon by the actor. There must also be a corresponding increase in muscular control so that the physique may answer directly to the brain, and that quality of physical alertness whereby the physique responds quickly and accurately. It is for these reasons of brilliant mental apperceptiveness, as well as for precision in stage training, that we always include classes of Mime work in our training schools for dramatic production at our theatres in both Bath and London.

There are certain traditional gestures of the Italian School that have become stylized and that have an accepted meaning. Such are the circling of the face with the hand to suggest a lady, the indication of marriage by the marriage finger, the shaking of the hand to convey a negative reply, the indication of a longer face drawn by thumb and third finger from forehead to chin for a man, the suggestion of wealth or money by the action of pouring coins from one hand to the other. Apart from these, all gestures should be wide, rhythmic, and flowing, and should proceed from hand, wrist, elbow, and shoulder. Correct movement of these parts, however, is not sufficient

unless all Mime actors are animated by a dramatic point of view and the force of a significant physique in which emphasis, intention, inflection, and meaning all play their part. In Mime work, gesture is called upon to take the place of speech, and just as every speaker seeks to sway his public by the emphasis of his words, the sincerity of his

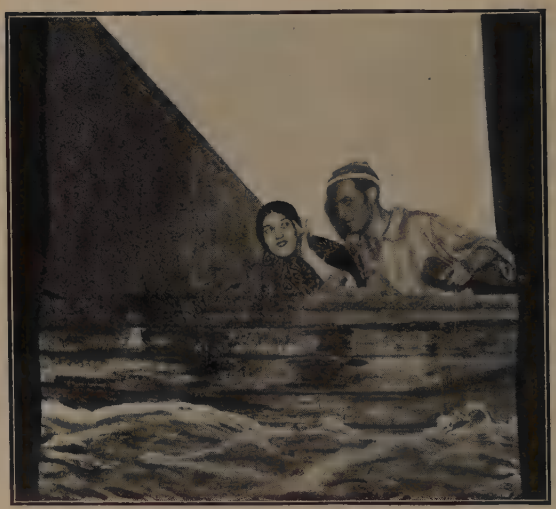
THE VALUE OF A DEFINITE GESTURE
Arts League of Service Production of *The Keeper*

inflection, the simplicity and vividness of his speech, so must the mimist combine all these qualities in his gesture.

The audibility of the actor now becomes clarity of movement; the emphasis of tone in the speaker becomes attack and sustaining power in the Mime. There must be inflection in every movement, just as there is in the spoken phrase, and the vivid point of the story-teller must be behind the gesture. From this it will be gathered that the language of Mime is no mere posturing, but a message from the brain and heart.

All action is first formed in the mind, so that the first sign of movement appears in the eyes, passes to the head, and flows through the whole body, bringing each limb to life. It is as if a wave of energy were passing through the actor, and, wavelike, it is the crest that is the sign or signal to the trunk, limb, or finger that its moment of life has come. All the body is in repose except the part in which this energy is being expressed; hence the rule that only one part of the body should move at a time. It follows from this principle that the movement of the arms begins from the shoulders, not the elbows, and of the legs from the hips, not the knees; also that the wave passes out of the body at the fingers.

A slow-motion picture will probably give the clearest idea of the purpose of Mime-acting. Imagine a game of ball played between two persons, and captured by the slow-motion apparatus. The first player would slowly raise himself into the correct position in which he obtained the greatest mastery over the ball and then throw it. He would watch it intently as it passed through the air until it reached the outstretched hands of his opponent. After it was thrown the first player would relapse into rest, while the other player would put himself into a position to catch it; there would be a sense of active pause between



THE MIME OF THE BAD, BOLD PIRATE
In the Children's Theatre, Endell Street, London

the two players while the ball was in the air, and this would be ended only when the second player received the ball and began to make ready to throw it back. This is just how action should proceed from one player to another—the ball, which corresponds to the wave-crest of feeling described above, can only be in one place at once, and if the actors are not moving they should still have their attention fixed on that one place which contains the central action.

One of the most instructive and at the same time amusing methods of practising Mimes is to arrange a few simple exercises. Can the players without the use of words make the other players understand quickly what they are doing, and interest them in simple Mimes? Think, for example, of the following: An orchestra conductor leading his orchestra. Here the wide sweeping movements of the arm, poise of the body, movements of the head, freedom and opening out of the movements, combined with restraint, will all be emphasized and made an exceedingly rhythmic and vivid whole.

A laundress washing clothes will give splendid scope for movements of elbow and hands, together with alternate bodily emotions of vigour and weariness.

A man on a tube train endeavouring to read a paper. Such a Mime will give scope for plenty of characterization and touches of comedy in its

Dance Mime of Sunset Fairies in Mime Play "Columbine"

Given by the Citizen House Players at the Grand Theatre, Fulham

unexpected movements, use of the eyes, varying expressions and sweeping emotions of alternate anger when the paper is brushed aside by fellow passengers, strap-hanging, and of relief when they pour out at their destination and enable him to complete his journey in comfort.

In these exercises the player must arrange the exact order of events in such a manner as to make them progress to a definite climax and the completion of the incident. Interest will be awakened in members of the audience from the sense of actually visualizing something that they are not seeing, from surprise at the player's ability to make them see details which, if left to themselves, they would not have seen at all, and from satisfaction

The Mime of Pierrot, Harlequin, and Columbine

in its completion. The intentness of the player braces them and makes them intent.

From such elementary exercises, it is easy to progress to something more elaborate. The actress may imagine that she is a country woman who enters a London Art Gallery without realizing in the least the kind of subjects that she will see there. Here the chief interest is psychological, and lies in the revelation of her state of mind, her idiosyncrasies, prejudices, and provincialisms. Does she walk briskly or with the smug ease of middle-aged comfort? She may perhaps sit on a bench facing some of the pictures, cross her hands over her stomach, and lean back to look longer at a picture that pleases her, or she may try standing back from it as far as possible and then running up to it to get the effect of motion in it. The contrast of her domesticity with the advanced expressionism of the Gallery will form an infinitely varied and fascinating study.

Specific exercises of this kind will give the player his laboratory material, the medium in which he must work. Imitation of the types best suited to the player himself will give him his first

insight into acting methods and a certain measure of stimulation in success. Practice will bring increased skill. One of the first things of which the Mime actor will feel the necessity is perfect ease in walking, for bodily control, posture, carriage, and gesture are of first importance. Walking may indeed be one of the most expressive of arts, and in practising a stage walk the actor should remember to lean forward slightly, letting the force of gravity pull him just a little ahead. Then, too, he should walk on the balls of his feet and let the heels touch the ground a little later. He will then find that he is walking with a quiet, easy glide, not raising the heels after each step, and with no lost motion. There will be rhythm in such steps, and no up and down jiggle. The gaze will be straight ahead, calm and undisturbed, and as a result the shoulders will not be swung but will preserve a quiet, easy repose. The chest will be lifted up and free. Moreover, this walk will be useful, for the actor standing on the balls of his feet and leaning slightly forward can change his position, move more quickly and gracefully, and have a better control of his body than can the actor who stands on his heels and is just off the centre of gravity.

Classes in dramatic technique will find excellent and amusing practice in the following: Walk like a butler at a dinner party, like a Society matron, like a clergyman entering a sick room. Imitate the walk of a tired business man after hours, of an undergraduate, and of a girl who is wearing a conspicuous new dress for the first time. Such exercises will result in the discovery of much latent talent. Directly mastery over them is attained, more complicated themes may be added, such as: The attitude of a landlady at the head of the stairs listening to sounds from the parlour. Walk and act like a nervous criminal in his cell waiting to hear whether he is to be sentenced to death or to be reprieved. Act like a prize fighter waiting over his prostrate opponent to see if he will rise. Walk and act like a football player waiting for news of a game in which he could not take part owing to lameness. Listen from outside an open window to the conversation of imaginary people. Here a catlike, high-stepping tread, a leaning forward with a tense ear, and a strained stoop, with hands lifted as if to ward off accident or sounds, give a natural method of revelation. The value of being poised on the toes and alert should be noted. This poise gives stillness, awareness, ability to return quickly in case of detection, and a sense of drama and suspense. Poise here is the essential factor.

From such exercises it is easy for the individual player to progress to those that will fill the room with imaginary personages and people his stage. A country institute dance attended by the "gentry," their fashionable visitors, old fashioned farmers and their wives, and the new type of sophisticated young countrywomen, will give scope for splendid studies from the jerky, ungainly, but vivacious attitudes of the older people to the languorous, if listless, glides of the young.

Those who have seen that wonderful actress, Miss Ruth Draper, will know how she can sustain the unflagging interest of a huge audience for hours, demonstrating unaided the whole range of human emotion from comedy to tragedy, and proving herself a most brilliant exponent of the Art of Mime.

THE LICENSING OF THEATRES

By DUDLEY S. PAGE
Author of "Law of the Amateur Stage"

IT is a curious fact that the laws in this country relating to the stage should be governed principally by an Act that is nearly 100 years old, namely, The Theatres Act, 1843, which, so far as its main provisions are concerned, still controls the regulation of the theatres. But although the Act may be old, it must not be forgotten that it was designed mainly to protect the public, particularly in regard to the licensing of theatres for stage plays and to prevent the danger of places inadequately constructed being used as places of public entertainment.

Section 2 of that Act is the one with which we are mainly concerned in regard to the licensing of theatres. That Section provides as follows—

> It shall not be lawful for any person to have or keep any house or other place of public resort in Great Britain, for the public performance of stage plays, without a licence as thereinafter provided, and every person who shall offend against this enactment shall be liable to forfeit such sum as shall be awarded by the Court, not exceeding Twenty Pounds for every day on which such house or place shall have been so kept open by him for the purpose aforesaid, without legal authority.

When we consider some of the cases in which prosecutions have occurred, I think it will be agreed that the provisions of the Act are essential.

A difficulty arises in determining what is "a place of public resort," and here again, as in other matters relating to the Law of the Theatre, the test is similar to that referred to in previous articles on the Law of Copyright, Performance of Children in Theatres, and Sunday Performances. As in those cases, it is impossible to lay down any hard and fast rule, as it depends upon the circumstances in any particular case.

A purely domestic entertainment held in a private house and restricted solely to the promoters' own guests would not, of course, be a public performance, and no licence would therefore be required. But the line between the *domestic* and the *public* is very thin. For instance, in spite of the fact that an entertainment might take place in a private house and be restricted to an audience present by invitation, it might none the less become a public place of entertainment in certain circumstances; if, for instance, a charge was made to those invited, or any public announcement was made of the proposed entertainment, or a collection was taken among the audience, or payment was made to any artistes taking part.

Any or all of these might convert an otherwise domestic performance into one of a public character.

There is a well-known case, known as *Shelley v. Bethell* (1883, 48 J.P. 244), upon this subject. Shelley gave a performance in a private theatre fitted up by himself on his own property, admission being by invitation and the payment of £1 1s. The performance was held to be a public performance, although it was established that the promoters derived no benefit whatever from it, the proceeds being handed to charity. Mr. Justice Mathew, in his summing up in that case, declared as follows: "It is the *inviting* of the public to attend the performance of such plays, *and whether on payment or not, matters not.*"

A similar case occurred more recently in the prosecution of the Bath Citizen House Players, who were also convicted under this same Section of the Act. In that case the defendant gave a performance of a passion play in her private theatre, admission to which was by invitation tickets only. No one was admitted without a ticket, and there was no charge for admission, but none the less a conviction was recorded, which conviction was subsequently confirmed on Appeal to Quarter Sessions.

In another case the owner of a small theatre, known as the Gate Theatre Studio, was prosecuted for a similar offence. The defence put forward in that case was that the building was run as a club and that only members and friends

of members were admitted, but here again the Court recorded a conviction.

Such cases as these may appear at first glance to be arbitrary, but no doubt the adjudicators have in mind in all these cases the defects of the building in the matter of precaution against danger by fire or panic, and the inadequate construction of the building in the way of exits.

It will be seen, therefore, that to use an unlicensed building, even in your own home, may sometimes have serious consequences, but those consequences might be infinitely more serious to the promoters in the event of loss of life through fire or panic if the place were unlicensed, for it could conceivably be held that the omission to obtain such a licence had led to the consequent loss of life. Since people are frequently careless in their provision for the safety of others, it is highly desirable that adequate precautions should be taken.

The Act therefore applies to all buildings, whether private buildings or not, which are used for the purpose of public entertainment, and since the line of demarcation is finely drawn, one might almost say that it applies also in many cases to private entertainments.

Strangely enough, the Act does not apply to entertainments that take place in tents or public booths such as those erected in fairs and places of that description, and, indeed, the Justices have no jurisdiction at all to grant a licence for such places, even were it required.

In order to obtain a licence for the performance of stage plays, it is necessary to make an application to the proper authority, namely, the County or Borough Council within whose area the building is situate, but in practice County or Borough Councils invariably delegate their powers, as provided in the Act, to the local Justices, before whom the application should be made.

The Clerk to the Magistrates should be approached for the purpose of ascertaining, first, whether such powers have been delegated, and, secondly, to give him notice of the proposed application.

In the event of the building being within the administrative area of the Lord Chamberlain, that is, within the parliamentary boundaries of the City of London and the City of Westminster, and of the Borough of Finsbury and Marylebone, the Tower Hamlets, Lambeth, and Southwark, the application must be made to that official, and should be addressed to the Lord Chamberlain's Office, St. James's Palace, London, S.W.1. In granting a licence, the authorities will require the applicants to obtain a bond in themselves and two sureties for such sum as they may deem adequate, the purpose of which bond is to ensure the due observation of the rules governing the licence.

The authorities under Section 9 of the Act have power to attach proper rules for ensuring the proper conduct of a theatre, such as restricting its use on Sundays or certain other days, and regulating the hours of opening, etc. The fees payable are not excessive.

The granting of a Theatre licence carries with it the right to sell intoxicating liquor on application to the Inland Revenue Authorities. In these days, however, the Magistrates not infrequently grant the Theatre licence conditionally that there shall be no application made for a drink licence.

Of course, the Magistrates also satisfy themselves before granting any licence that the building is adequately constructed and provided with proper fire appliances and exits. In the London area controlled by the Lord Chamberlain, these requirements are stringent.

If an occasional licence is required for the production of a stage play for one or more evenings only, the application should be for an occasional licence to cover the period required. All stage play licences, whether occasional or otherwise, must be granted to the responsible owner or manager of the premises, and not to the promoters of the play.

Mr. Robert Newton

PLAYMAKING AND IMAGINATIVE EDUCATION

By ROBERT NEWTON

THE future development of civilization is a matter of considerable uncertainty: the form of government that will eventually triumph is a matter of speculation. Whatever system does become established, there can be little doubt that, provided War does not reduce us to complete barbarity, leisure will be among the problems to require serious consideration. The machine has not only come to stay, but will remain to be perfected beyond our wildest imaginings. The logical result of this is not, I think, the "robotizing" of our civilization—a fear that inspired so much Expressionist Drama a few years ago—but rather a release for humanity from much of the drudgery of living. Enforced leisure will be one of the most fundamental changes that our civilization will know. This enforced leisure will require a fundamental change in our mental habits; the change will take place gradually, because the evolutionary process of Nature works slowly. One thing is quite certain. Should the perfection of machinery be attained, the human race will perish unless it can adapt itself to the requirements demanded by enforced leisure. The perfection of machinery should be a step forward in the progress of the race, because by it man will have the opportunity of depending upon real emotion and thought, instead of upon sensation and watertight, conventionalized opinions. The key to this essential change of mental habit lies in the development and in the exercise of the imagination.

The growth and popularity of the Amateur Movement is fundamentally connected with a universal feeling, conscious or unconscious, of the part to be played by the imagination in all systems of education in the future. The urge behind a great deal of the dramatic work that is done to-day is not primarily a dramatic one, but more an act of rebellion against the fear that life, as we know it, will be dominated by the machine. The kinds of feeling that find expression in the words, "I'd go crazy if I didn't act"—a remark made at the British Drama League Conference some years ago—are at base part of humanity's realization that in the future the survival of the fittest may be dependent upon the imagination. For this reason I am inclined to think that the Amateur Movement has more biological than artistic significance; it is debatable whether it has contributed much towards the Art of the Theatre (forgive that revolting term!), but that it has made a beginning in the matter of imaginative education on the large scale there can be no doubt. The practice of playmaking, and all that goes with it, is one of the best steps towards an imaginative education for two reasons: (1) There is the opportunity for social understanding that it provides, and (2) of all the imaginative exercises it is the easiest for beginners.

The Amateur Movement has, as much as any other, brought all sections of the community together in a united purpose. Great religious movements have, of course, done this too, but here, in most cases, it has been the desire of one section to save the other. Where a real Community Theatre exists, there the different sections of the community meet together for the practical and ordinary purpose of producing a play. Whether this is a good thing depends upon the colour of our individual social outlook. What is important is the extent to which this social element in the Amateur Movement affects the questions of leisure and imagination. I dare say in the distant future—a period that Shaw describes as "As Far as Thought can Reach!"—the pleasures of the imagination will be independent of the social element, but to-day we are taking only the first steps in imaginative education. This point cannot be over-stressed. Human frailty will reveal many pitfalls. For instance, the exercise of the imagination is ultimately dependent upon isolation, and the human race is by nature gregarious, the herd instinct being a dominant

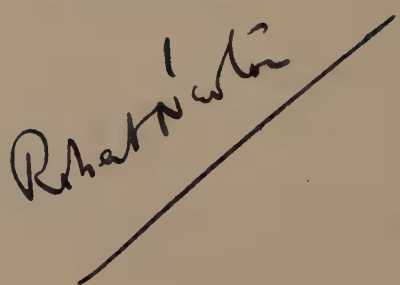
factor. What would be the result of too much isolation upon a people essentially gregarious? An exaggerated conception of the world in which class differences might easily become over-accentuated. The reason for class in the first place was that one section of the community might enjoy leisure at the expense of the other. If leisure becomes a thing enforced, the foundation of class will collapse. Until such a time as the imagination has become disciplined of its extravagances, it is important that an understanding between the classes should play a part in the first steps of our imaginative education. Now a Community Theatre that is really a Community Theatre does attempt to do this.

Imagination has obviously greatest freedom in such pursuits as Poetry, Philosophy, and Art, which depend to a considerable extent upon isolation. This isolation is too austere for those who are taking their first steps in imaginative education: it is cold and remote; out of sympathy with those strong, human, gregarious impulses. Offer a collection of out-of-work miners the choice of sitting in a room with a volume of Kipling's poems or the chance of appearing in a scene from Shakespeare's *Julius Caesar*. Which would be the more popular? Which provides the greater opportunity for developing their imagination? Surely *Julius Caesar*, and the reason would not be aesthetic, but biological.

Now, although the theatre *can* achieve the greatest heights, it is, as an art form, much cruder than most others, appealing as it does more to mass feelings than to those of the individual. This is precisely its value as an introduction to imaginative experience; it appeals to the herd instinct, not to the individual in isolation. Music, Community Singing, and Folk Dancing most certainly play their part in the imaginative education of the future. The theatre has, however, these advantages over music. It is more catholic, embracing all sections of the community, from the plumber to the parson, and it is visual as well as aural in its appeal.

To show in detail how the practice of the theatre assists the development of the imagination would be too elaborate for the present purpose. This much can be stated. The degree of imagination, in acting for instance, is simpler and frequently more nearly related to commonplace human experience than that required by many arts. Music, except when it is obviously emotional, requires considerable powers of concentration. Poetry depends almost entirely on the aesthetic instinct, which is rarer than the theatrical instinct. Incidentally, it is astonishing how satisfactorily some people act without any theatrical sense at all. Visually also the demands of the theatre are, on the whole, less exacting than those of either painting or sculpture. Another factor that makes the theatre easier is that it is far more satisfying to the herd instinct in human beings to be shown something happening than to be told about it. Finally, the theatre finds an outlet and escape for people whose surroundings or occupations are uncongenial to them.

The important thing is that, in spite of all its crudeness, the practice of the theatre does depend fundamentally upon the imagination; without, it cannot continue; even the most realistic modern play, or the most arrant piece of nonsense, is dependent, in the first place, upon illusion—the idea of "Let's Pretend," or, shall we say, "Let's Imagine." There is, of course, much about the Amateur Theatre that is infuriating, and much that seems a waste of time. We do well to temper our impatience by realizing that the Amateur Stage is preparing people for a time when they will not have to depend upon their work for a way of life, but upon those resources in themselves that they are able to draw upon.



THE BOOK

By MARY KELLY

Author of the Pageants of Selborne, Rillington, Bradstone, Launceston, and "The Pitifull Queene," Exeter, etc.

IT has been made apparent that the unusual opportunity given by the pageant of using mass movement and emotion brings with it the need for a technique in writing that differs in many ways from that of theatre-drama. Inside the theatre the mass may be suggested, and even felt, quite strongly, but it can never be there. On the pageant stage it is there, and pageant writers and producers have to learn its use and control.

Most of the elements of pageants are to be found in Greek Drama—the speech that springs from movement, the strongly-marked and stylized individual, the emotional reaction of the chorus, the large outdoor stage, the great size of the audience, and so on. Pageant writers should always make a careful study of the Greek Theatre before writing, since so many of their problems were solved by the Greek dramatists thousands of years ago. But at the same time they should be able to deal with the same problems otherwise, if necessary, and to use different methods of getting their drama over where the conditions are different.

Two of the main problems are *how to drive the meaning of the scene home*, and *how to link one scene with the next.*

In Greek Drama the method is simple, the action of the play is in the hands of the protagonists, and the comment is made by the chorus. The individual and the crowd were separate, and the Greek audience was satisfied.

Many pageant writers have attempted to reproduce this, but with little success. The Chorus of Spirits, Father Time, or the Narrator are apt to bore the modern audience, which, being cinema-fed, can see but cannot listen. I remember a sigh behind me, "Oh, here come those dreadful people again!" as the lovely ladies of the chorus floated on, and it cured me of choruses.

As to the comment on the scene I have no doubt left in my mind about it. It should be conveyed by the scene itself in unmistakable terms, and the audience should be made to feel about it just what the author wishes it to feel. If it is real drama, the comment will be implicit; if it is not, a spate of blank verse won't help it. The scene should leave the audience caught up in the experience of a definite emotion.

I think that the best link between the episodes is music, possibly with the addition of choric dance. By music the feelings of the audience at the end of the scene are echoed, and by music they are modulated into the mood of the next. Music can make a greater, profounder, and more emotional comment than words, and it affords a greater contrast with the acted scene.

Each episode should contain one dominant idea, and should convey it forcibly. The facts as they stand are often lifeless and uninteresting, and lack this force; they must then be "cooked" in order to make drama, and to convey the real truth of the event. Sometimes the events of some months are brought together, sometimes imaginary characters are introduced to give a necessary contrast, and sometimes fiction is blended with fact to get a dramatic issue. But the writer must be sure of his history first, for if he cooks he must do so with judgment and not in ignorance.

The technique of pageant writing has been little explored as yet, but with experience certain things emerge.

The main expression lies in action, and the dialogue is, as it were, forced out by the action, coming when it is absolutely necessary to make the action clear. For example, the rush of an angry crowd will carry words with it, shouts, oaths, and short exclamations, which, though they appear confused, will yet bring out the cause of the anger and heighten the effect of the rush. It may be stemmed by a man of strong courage, and he too will need words. He must speak, and speak with strength and vigour, with economy and intensity—but the rush and the check will convey the drama first. Many pageants are acted

in dumb show, but unless the players are thoroughly trained in physical expression they will find themselves hampered by the lack of words, and the scenes will be ineffective. Naturally, a good deal of the acting may be done in silence, or to music, such as a funeral procession, or a scene of homage, but as a general rule *the action will require dialogue* of a specialized kind. It should consist only of the most necessary speech; it should be definite, emphatic, and should convey strong and simple emotion. The speech of the crowd should be planned—"rhubarb and potatoes" are of no use here, for the mood of the scene is lost if the crowd does not understand the direction of its ideas. A number of short, forcible sentences should be given them, and balanced by the producer in rehearsal, though they need not appear in the written book. The dialogue of the principals contrasts with that of the crowd in being more explicit and concentrated. Their speeches must be short, and even when a sermon or political address is used it should only seem to be long. On the other hand, quick, chippy dialogue is also dangerous, because thought travels slowly over a distance, and a large audience is slower to respond than a small one. For the same reason one must remember that it takes longer to establish a fact or introduce a character, and it is necessary to vary one's methods of doing so. A herald is, of course, an easy means of announcing a king—his coat-armour, his trumpeter, his proclamation, and the ceremony that surrounds him, all speak at once; but less spectacular characters need more subtle introductions. The entry of a messenger at full gallop, shouting his message to a quiet group, the questioning of the group, the shattering of the quiet and the rousing of expectancy will help to build up an entrance—or the fleeing away of a number of people, in obvious fear of a pursuer. In the first, the dialogue may be loud and quick, the questions only variants of the same theme, the answers always the same; in the second, the fugitives may cry the names of their pursuers, "The Norsemen! The Norsemen! The Black Danes!" and so on.

HELMINGHAM PAGEANT—THE VALUE OF TREES AND WATER

The language to be used is a controversial point. "Tushery" is the worst of crimes, only a real poet can make verse dramatic, and the dramatist must have an unusual mastery over modern English if he is to use it for the expression of ancient thought. I myself think that the best method of dealing with language is to use the idiom of the period very much simplified and without archaisms. It should be the colloquial speech of the time, and special care is needed over oaths and slang expressions. "Thou" and "thee" are difficult for the actors, and even these may be left out, since anything that hinders the actors is bad. But each succeeding time has its own rhythm of speech; and a great deal of atmosphere, and even of humour, is lost if this is ignored.

Entrances and exits also differ from those of the theatre, and they are by no means easy. The public admires long distance entries: "It was *so* lovely to see them coming for half a mile through the trees!" But while they were coming, what was happening on the stage? The attention of the audience is directed to the moving figures, and the drama on the stage disappears. There is decoration to be got from the long-distance entry, such as a royal procession with banners and heraldry and splendid robes; there is excitement in a rush of horsemen at full gallop, but there is

always a danger of stopping the drama, and the long entrance should not be used too often. The author must be sure of shorter entrances, since they will certainly be needed. A background of dark trees can give some mystery to an entrance, and the audience may be allowed to see lurking there figures who will soon rush in upon the drama; or fairies may be stored up in the trees, to drop down unexpectedly at he right moment. Special surroundings will give special entrances and exits, but if the ground is quite lacking in near entrances it may be necessary to use scenery in the form of a doorway or part of a house. But I shall deal with scenery later.

When the book is ready for the producer it will be found to consist very largely of *stage directions*, and great care must be given to these. It is essential that the author should have a working knowledge of production, that he should know what is possible out of doors and what is not, and how effects are got. Stage directions should not be wordy, but they should give enough description for the crowd to understand what it is doing and feeling. The dramatist must test the timing of his action in order to know where the focus of interest will be at any moment, and shape his scene accordingly. Briefly, the stage directions should be explicit, definite, and descriptive.

The producer will, of course, modify them, but the dramatist must understand that a great part of his work is in the stage directions, and that they are as important as, if not more so, than the dialogue.

Pageant technique makes little progress, and the majority of modern pageants do not compare in dramatic merit with those of Mr. Louis Parker. The reason probably is that few dramatists write more than one pageant, and so there is a lack of cumulative experience. The Pageants of Guildford and of Chiddingfold, by Mr. Graham Robertson, are perhaps the best that have been written, and the Pageant of Mount Grace, by Lady Bell, is an interesting attempt to make a protagonist of a building. The Play and Pageant Union of Hampstead have developed a style of their own, a little akin to the treatment of history by Kipling in "Puck of Pook's Hill." But, apart from these examples, there is still a tendency to be content with the conventional subjects and the conventional treatment, and to shirk the arousing of any real emotion. If the pageant is only a publicity stunt or a snob parade, these subjects and this treatment are enough, but where a real pride in the town or village prompts the desire for a pageant the dramatist has a cast and an audience worthy of the full exercise of his imagination and powers. He can rely on an infection of emotion in his crowds, a kind of friendly competition between the episodes, and real hard work from everyone to make the pageant live.

There is one factor that is always forgotten by pageanteers, and that is Time. They decide in March to hold their pageant in June, and descend upon their unfortunate dramatist with a demand for a five-episode pageant in a month!

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A Castle Background, Framlingham

He has to get himself soaked in the atmosphere of five different centuries, know all his facts and traditions, and hammer them into shape in four weeks! The dramatist needs six months if he is already an historian and knows his district—a year otherwise. When the book is ready, then let the trumpets sound and the organization begin, but not before.

I have been treating the historical pageant only, since that is the best known form, but there are, of course, many avenues for experimental work in the large-scale outdoor play which might well be explored. Pageants of Industry, for example, could be organized in some co-operative way by the leading firms in each industry, and thus organized would have considerable value in several ways. They would bring before the workers in that industry the romance and larger interest that they can hardly realize in their own "daily round," and they would also present "Industry" to the public as something greater and more dignified than "Business." To do this, it must, of course, keep out the advertising slogan, for the sympathy of the public may be gained by a presentation of the industry as a whole, but not by an advertisement of anyone's Particular Brand. How delightful a Pageant of Shoemakers would be! No dramatist would feel it beneath him to celebrate the Gentle Craft whose heart had once been won by Sim Eyre, and shoemakers do give plenty of opportunity, since they are so often men of humour, originality, and character, who have a considerable influence on their time. A Pageant of Silk-Weavers would give a riot of colour and Orientalism, and a Pageant of Miners suggests the dark, mysterious power that lies in the earth, and the life and death struggle between it and man. These all offer fine themes, worthy of good writing and production.

Again, this form is suited to the expression of religious and political ideas. The Tattoo is a childlike attempt to present the qualities of courage, discipline, and patriotism that belong to war, as well as its glitter, rhythm, and blare. It appeals to a primitive instinct, and gets a remarkable response. Equally, however, other ideas might be brought home very forcibly to large, unthinking multitudes, and Peace might get a hearing in the same way. Those who produce in unemployment centres could do fine things if they thought hard enough, for there are many ideas that are seething in men's minds now which do not need old castles, or costly dresses, for their presentation. For these a disused mineshaft or a background of chimneys may well be the protagonist required for the ground, and men and women in their working clothes, filled with the spirit of what they wish to express, will learn to make their meaning pretty clear in the hands of a capable producer.

THE ONE-ACT PLAY

By JOHN BOURNE

Editor of "New One-Act Plays of 1933"; Author of "The Second Visit," "Puck's Good Deed," and other Plays

A STUDY of the one-act play and its essential differences from the full-length play is of the utmost importance to all who take part in festivals or competitions. Author, actor, producer, scene designer—all must realize that they are dealing in a special medium of expression before they can reasonably hope for success.

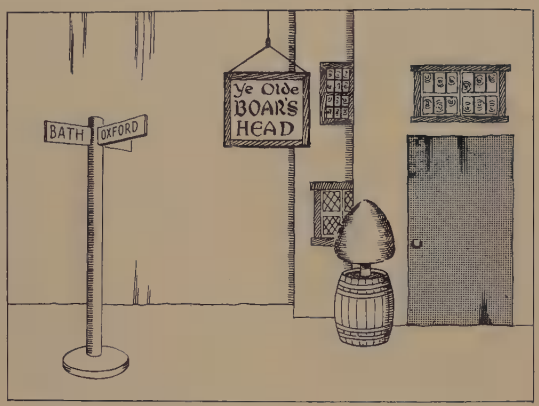
The author has a maximum of forty minutes during which to present a complete idea. Obviously that idea must not be one that needs a slow process in working up an atmosphere or that necessitates great elaboration of detail. From the moment the curtain goes up to the time of its final fall there must not be a wasted word or action. That is not to say that the author's idea need be trivial. All the one-act plays of such masters as Barrie, St. John Ervine, F. Sladen-Smith, Harold Brighouse, and Cyril Roberts have ideas that are bigger than those of many full-length plays. What all these and other successful writers of one-act plays realize is that they cannot handle more than a *phase* of life in the time. They therefore keep their plays, each with a simple central theme, within bounds. You cannot portray a life-story in a one-act play; indeed the most successful plays are those in which the actual playing period more or less coincides with that which the play suggests. Occasionally an author will hit upon a method of presenting years in minutes—as in Thornton Wilder's *The Long Christmas Dinner*—but it is rarely happy in performance. Even Mr. Wilder's play is apt to become a tiresome procession.

The division of a one-act play into two or more scenes is risky. It tends to create scrappiness, hinders the making of atmosphere, and breaks dramatic continuity. Barrie's *The Old Lady Shows Her Medals* and St. John Ervine's *She Was No Lady* overcome the difficulties solely because they were written by playwrights who possess a full knowledge of stage technique. Each scene leads directly to the next, and the lowering of the curtain actually heightens the effect. But Barries and Ervines are few, and the novitiate dramatist will do well to avoid writing his plays in scenes until he can write *one* scene satisfactorily. Generally speaking, those authors who write one-act plays in a number of scenes have missed their province; they ought to be writing for the screen.

It should be remembered by authors that one-act plays are rarely performed except in festivals and competitions in which curtain settings only may be used. Therefore, if an author wants his play to be widely performed it is useless to introduce scenes that look ridiculous in curtains. Surprising things can be done, and the accompanying illustration shows how such a difficult subject as the outside of a country inn can be conveyed without the use of "flats." But there are limits. You cannot satisfactorily suggest a railway station or the deck of a ship in this way unless you have modern lighting equipment and expert advice. Even then the work must be done with great skill and rehearsed with the utmost care—essentials that are impossibilities in a competition in the average hall.

In a sentence the ideal one-act play is a concise, unbroken expression of a simple idea untrammelled by side issues and unnecessary elaborations. It is not a three-act play condensed, or a thing so empty that the use of the word "sketch" to define it is applicable. It can be about anything—life or death, fairies or insects, historical characters or robots, and it can be in any vein—poetic, comic, experimental, or "straight." But when the curtain falls the audience must be sure that what they have seen is complete, and not a mere chapter of something else. Mr. H. G. Wells has likened the one-act play to the short story. Shakespeare made Hamlet give some wise instructions to the one-act players before they performed so successfully before the King. "Suit the action to the word, the word to the action" was the very essence of the argument.

If I were asked to mention half a dozen examples of recent one-act plays that apply the theories I have expressed and that do not demand a special technique, I would name *Exit* and *The Last Rib* (Cyril Roberts); *The Man who wouldn't go to Heaven* (F. Sladen-Smith); *The Cab* (John Taylor); *The Devil among the Skins* (Ernest



CLOTH OF A DIFFERENT COLOUR IS USED FOR THE DOOR. THE WINDOWS ARE PAINTED ON CARDBOARD AND ATTACHED TO THE CURTAINS. THE SIGNPOST HAS A HEAVY BASE

Goodwin); and *The Road of Poplars* (Vernon Sylvaine). For the experimentalists I would commend *Symphonie Pathétique* (Sydney Box); *Singing Sands* and *Ardvorlich's Wife* (Gordon Bottomley); and the plays of Sudermann and Thornton Wilder. Among the best costume plays, of recent writing, are those of F. Sladen-Smith, Clifford Bax, and A. J. Talbot. And there is always Tchekov.

Whilst the foregoing advice is primarily offered to the would-be playwright, much of it may be taken to heart by play-choosing committees. Difficulties are increased and marks are lost when a play for competitive work is chosen (*a*) that is awkward to fit into a festival programme; (*b*) that wastes time and dramatic tension by being divided up into a number of scenes; and (*c*) that invites adverse criticism because it has been written with no acceptance of basic principles.

Producers, I hope, will realize that the points I have made about conciseness and attack will need to be emphasized by them in performance. The pace of a one-act play is much more important than that of its bigger brother. With a full-length play the audience may get used to a certain amount of slowness during the course of the evening; with the one-act play there is no time to regain atmosphere once it is lost.

The making of the points in the plot of a one-act play requires the utmost care. Most of them can be made only once. Likewise, the characterization must be extremely clean-cut. Nobody must be in doubt about the characters in the play after their first appearance. In many one-act plays characters have only a few lines to say, and make but brief appearances. Hence full value must be got out of words; movements must be deliberate, and make-up must be more than usually indicative of character.

In every direction the work is intensive, and the scenic designer's task is intensive on new lines. I have already referred to the need for imagination in curtain settings. There is a further need —the additions to curtain backgrounds must be handled so that they take on a relative importance. Note the signpost in the illustration. Without it the scene would simply be the outside of an inn; with it, we are made to realize that Ye Olde Boar's Head is near cross-roads at a definite point; and we are given a sense of the outdoor. The names on the signpost may be used to account for the dialect of the players; or to reveal how far the highwayman has travelled when he arrives; or to suggest that the inn is in a lonely district.

These are touches which, in a short play, compensate for the lack of explanatory details. Also, they make a much greater appeal to the mind of the audience than that made by hurriedly-joined "flats" and realistic "effects."

Even if playwrights, actors, producers, and scene designers do not agree with all my conclusions, I shall not have failed if I have provoked them to make a closer study of the one-act play. Too often it has been regarded as a trivial form of art merely because of its brevity, but, since brevity is the soul of wit and conciseness is a rarely found virtue, the one-act play cannot be dismissed so airily. One does not despise a diamond because it is a small gem.

EXTERIOR SCENERY

By HAL D. STEWART
Author of "Rizzio's Boots," "The Blind Eye," etc.

EXTERIOR scenery varies greatly. It is, therefore, not possible to generalize on the construction of exterior sets. Generally speaking, an exterior set consists of a backcloth or cyclorama in front of which various pieces of scenery are set. The sides are masked by curtains, wings, or flats representing a feature of the scene.

For the construction of these flats the same principles apply as for the construction of interior scenery. The unit is the same, but it is painted differently. Flats can be painted, for instance, to show the outside of a house instead of the inside of a room. There may be a door into the house. There may be windows, seen from the outside instead of the inside. The construction of all these flats, however, is the same in every way as that of flats for an interior "box" set.

The photograph of the production of *The Gates of Ur*, by W. G. Hole, illustrates this point. This play was produced by Evan John at the Arts Theatre in 1932. The entrance to the house on the left (stage right) was made of two ordinary flats, one containing the door opening.

Photo by Pollard Crowther

SETTING FROM "THE GATES OF UR," BY W. G. HOLE

Backcloths do not involve construction, and wings, not now in general use, are constructed on exactly the same lines as flats, the only difference that is likely to occur being that the edge may require to be shaped to conform to the

design. For instance, the wing may be painted to represent trees or shrubs. A straight edge would destroy the reality of the most skilled scene painting. This difficulty is most easily met by adding to the flat an edging of plywood cut to the required shape. This edging should be quite narrow: only broad enough to allow the design to be cut out, and to leave a couple of inches, clear of this, for strength.

Plywood is a most useful material for scenery construction. It is particularly useful for exterior sets because these frequently involve the construction of many comparatively small pieces, and the weight of the plywood, which prevents its more general use, is not a serious disadvantage.

As a rule it is more difficult to produce a convincing exterior than an interior set, and it is necessary that care should be taken to make the scenery appear to be solid. To achieve this end plywood, instead of canvas, should be used wherever possible. For instance, wall pieces can be made of canvas-covered frames. Amateurs will not find the painting of an ordinary brick wall difficult, but if the canvas is not perfectly stretched the illusion of solidity is immediately dispelled, no matter how skilful the painting may be. A light frame covered with thin plywood, instead of canvas, is much more satisfactory.

Photo by Pollard Crowther

SETTING FROM "MACBETH," BY WILLIAM SHAKESPEARE

The "cut out" is a piece of scenery that is in general use. I have already stated that plain backcloths are now more often used than the old fashioned painted cloth. This is more particularly the case where the more artistic and experimental forms of play are concerned, and the new Amateur Movement is largely concerned with these forms.

It is a common practice to place in front of the plain cloth one or more "cut outs," which, in

addition to indicating the type of scene, give a greater impression of depth and distance than can be achieved by a painted cloth. Moreover, the "cut out" hides the point where the backcloth touches the stage. If this can be seen it tends to destroy realism, more particularly if the backcloth is rolled from the bottom. A "cut out" is also sometimes used in conjunction with a painted backcloth.

The "cut out" is made of one or more sheets of plywood nailed to a light frame. The frame need only be strong enough to support the plywood and prevent it from sagging, and its shape must, of course, conform to the shape of the design to which the plywood is cut. In the case of a small "cut out" a frame is not absolutely necessary if the plywood is fairly stout, but it is always advisable to have one or two $\frac{7}{8}$ in. straps at the back, to which the braces can be screwed, even if they serve no other purpose. It is a good plan to have a similar strap running along the base of the "cut out." This portion is most apt to suffer damage.

The plywood is painted as required, the shape of the design being cut out with a fret saw. The design should always be painted first, and the plywood cut afterwards, so that the top of the design appears in silhouette against the cloth. It is a mistake to cut the plywood before the design has been painted. Some alteration to the painting may be required, and this is made difficult if the shape at the top is unalterable, as it is if the plywood has already been cut.

Photo by Pollard Crowther

SETTING FROM "JUDAS," BY F. V. RATTI, TRANSLATED BY F. O'DEMPSEY

The photograph of *The Gates of Ur* production demonstrates the use of a "cut out." You will see a "cut out" stage left. Notice how it hides the base of the backcloth and gives an impression of distance.

Several "cut outs" can be placed one in front of the other to increase the effect of distance. Each "cut out" should have a ground row of lights behind it; otherwise it tends to sink into the backcloth and it will not give that stereoscopic effect that is so valuable.

The "cut out" can also be used effectively for backing a window, or other opening, in an interior set. Here it is used either against a cloth or against an ordinary window backing.

There is a great variety of plastic units, such as trees, pillars, banks, walls, etc., which may have to be constructed for an exterior set. When these are formal and stylized, as I have suggested they should be wherever possible, their construction is simpler, and the effect more convincing in its own manner than when realism is attempted.

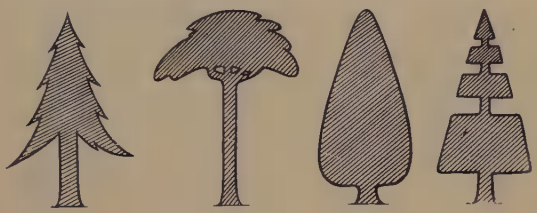


Fig. 1. Formal Trees

Formal trees, such as those shown in Fig. 1, may consist either of a light wooden frame, on which canvas is stretched, or of a piece of plywood cut to the required shape and strengthened on the back with wooden straps.

A unit like this may be braced in the ordinary way, or, if speed in setting is an important factor, it can be made so that it will stand by itself. Fig. 2 shows such a tree piece made of plywood. It is important, if the piece is heavy, and carries its own stand, to make certain that the centre of gravity is low; otherwise it is liable to be knocked over. It is also important that no portion of the stand can be seen from the auditorium; that is to say, the trunk of the tree must be wide enough to mask the stand. If you are cramped for room on the stage, and there is any danger of a player brushing against a unit, that unit should, in any case, be braced.

A realistic plastic tree is much more difficult to construct. It is necessary to make a semi-circular frame, which is covered with canvas and painted to represent the trunk. Short branches can be cut out of plywood and nailed to the frame, or miniature frames can be covered with canvas and added to the main trunk. Large branches are impossible unless they can be supported in some manner. Foliage can be represented by a border painted and cut to represent the leaves, or by a border of netting to which the canvas leaves are glued. This is seldom convincing, and is now rarely seen, even on the commercial stage, except in musical comedy and pantomime.

When you are making a plastic unit, no matter what it represents, remember that it is necessary to construct only that portion of it that will be seen by the audience. For instance, a tree trunk or a pillar requires only a semi-circular, not a circular, unit. At the same time, remember that any portion of the unit that is seen by the audience must be represented.

You may have a high wall, say a wall 10 ft. in height, and it will be quite impossible for the players on the stage, or the audience in the stalls, to see the top of the wall, but the top may well be seen by the audience in the gallery. If this is the case, then you must show the thickness of the wall along the top; otherwise it will appear simply as a piece of painted scenery to those members of the audience who are in the gallery.

The photographs of *Judas* and *Macbeth* illustrate the manner in which units of irregular or formal shape can be used in modern exteriors. It will be seen that striking effects can be obtained in this way. It is a style of design that should appeal strongly to the amateur society for two reasons. Firstly, because a maximum effect can be obtained in this way on a small stage, and, secondly, the same units can be used many times in different positions producing totally different effects.

Fig. 2

The units themselves are easy to construct. The irregular slabs in the *Macbeth* scene require a solid framework, which is necessary whenever a player has to walk on the unit. The framework is covered with strong plywood, or with $\frac{7}{8}$ in. flooring boards, which are, in turn, covered with plywood.

When the units are being used for effect only, and do not require to be walked or sat upon, as in the case of the *Judas* production, then they can be quite light. They should, in fact, be as light as possible, so long as there is no doubt that they will retain their shape and appear to be solid at all times.

Thin plywood that is, in fact, little thicker than stout paper, can be obtained. This is useful for bending round a frame to produce rounded effects like the pillars in the photograph.

STAGE EMOTIONS

By F. E. DORAN
Secretary, Manchester Playgoers' Club

IT is not possible, and it is not my intention, to deal here with the "how" of stage emotions such as anger, love, laughter, and tears. Being emotional, they are part of an individual temperament, and it is impossible to lay down rules, or even to make suggestions, which will be helpful to all. There is, however, one aspect of this subject that affects production enormously, namely, the ability of the artist to key the emotional occasion into the general story. Over-acting in the case of tears, and under-acting in the case of laughter, are common faults. Give a young actress a strong second act curtain finale and watch her rise to it, like a trout at a fly, while if a hearty gust of laughter is required, repression is the order of the day, and a polite laugh is the response. This phenomenon of a towering rise to heights of passion in tears and of no opposite response in laughter is something that cannot be satisfactorily explained. It is important, however, for producers and actors to remember the tendency and to act accordingly, *particularly at rehearsals.* I have in mind, of course, relating laughter and tears to the general tone of a production, and particularly to modern plays, which are written to represent a time when the open exposure of grief is regarded as bad form. Why, I do not know. It is really a question of over-acting or under-acting and of striking the happy medium for any given play. Here, again, team work plays a part. If an actor is competent and knows how to get his effects, and the rest of the cast is not so effective, the impression will be that the actor is overdoing his portrayal, whereas the fact will be that the others are not pulling their weight. It is here that the producer must work up the cast and make them realize that what they no doubt think is fine, subtle playing, full of light and shade, is really mere monotone. That makes the fine playing of the one stand out in contrasting colour, although it should be in harmony. For illustration take the race-course scene in *The Sport of Kings.* That scene requires to be acted *up* for all its worth, and if the audience get only a few loud laughs out of it either producer or actors have failed to convey the emotion that is evoked by the situation of the sanctimonious one being involved in a gambling episode.

FIG. 1. IMMEDIATE FEAR AND TERROR PORTRAYED BY FRED KAY AS "EVERYMAN"

The following may sound a commonplace, which it is, but it is also a fault with amateurs. They get too certain, and take things too easily, too smoothly, and evenly. These defects are usually noticeable in the level of a Thursday performance of a week's run, a performance that is usually second only to the Tuesday performance, because in the case of Tuesday there is reaction after the strain of rehearsals, dress rehearsals, and first night excitement. On Thursday there is the feeling that the production is drawing to a close,

and a tendency to "ease up" in readiness for Friday and Saturday.

This indifference usually shows itself in the strong emotional scenes. Father is not quite so angry, Dorothy is not quite so tearful, and young Jack is not so stormy in the quarrel scene; in fact, they behave almost naturally, and the

FIG. 2. FEAR AND ANXIETY PORTRAYED IN THE FILM "WAYWARD"

full content of the scenes concerned is not presented.

This projection of stage emotion is a matter of concentration and personal power—what some call personality. Take stage kissing as an example. How often is a kiss given and taken as though it were the most distasteful thing in the whole world. There is an obvious proffer of the cheek instead of the lips, followed by a peck and a break away as soon as possible. It is done, but there is no suggestion of *emotion*, there is no projection of exaltation, and, consequently, the audience has nothing to seize to maintain the emotional intensity of the situation.

In laughter, again, there is often an absence of sincerity. Mere cachinnation is not laughter. It is said that man is the only animal that has the gift of laughter, but some of the ha-ha's we get on the amateur stage give no indication of the singularity of the gift, but rather suggest that it is an affliction of the spirit. Again, it is a matter of projection, of something inward, and not merely technical. It is an impulse, and must be conveyed as an impulse, not as something that must be done at a certain time and in a certain way. Apart from the conveyance of surprise, I cannot call to mind any stage situation other than these two of kissing and laughter in which the appearance of spontaneity is so necessary for the full effect of the situation to be registered by the audience.

Horror is another emotion that is difficult to portray. If it is too extreme, it becomes an obvious exaggeration; if it is not sufficiently severe it gives the impression of a sort of fear, which is different from horror. Fear or fright has not the depth of horror, which is something greater than terror. Terror is personal, and belongs to the individual, but horror has moral content, and social significance. I will quote *Macbeth* to clarify the point. Take after the murder of King Duncan, Act 2, Sc. iii—

(*Macduff has had the castle door opened by the Porter and has entered the courtyard.*)

MACDUFF. Is thy master stirring?

(*Enter Macbeth.*)

MACDUFF. Our knocking has awak'd him; here he comes.

LENNOX. Good morrow, noble sir.

MACBETH. Good morrow, both.

MACDUFF. Is the King stirring, worthy thane?

MACBETH. Not yet.

MACDUFF. He did command me to call timely on him:
I have almost slipp'd the hour.

MACBETH. I'll bring you to him.

MACDUFF. I know this is a joyful trouble to you;
But yet 'tis one.

MACBETH. The labour we delight in physics pain.
This is the door.

MACDUFF. I'll make so bold to call,
For 'tis my limited service. (*Exit.*)

LENNOX. Goes the King hence to-day?

MACBETH. He does: he did appoint so.

LENNOX. The night has been unruly: where we lay
Our chimneys were blown down; and, as they say,
Lamentings heard i' the air; strange screams of death,
And prophesying with accents terrible
Of dire combustion and confus'd events.
New hatch'd to the woeful time. The obscure bird
Clamour'd the livelong night: some say the earth
Was feverous and did shake.

MACBETH. 'Twas a rough night.

LENNOX. My young remembrance cannot parallel
A fellow to it.

(*Re-enter Macduff.*)

MACDUFF. O horror! horror! horror! Tongue nor heart
Cannot conceive nor name thee!

MACBETH } What's the matter?
LENNOX }

MACDUFF. Confusion now hath made his masterpiece!
Most sacrilegious murder hath broke ope, etc., etc.
O Banquo! Banquo!
Our royal master's murder'd!

Note the words "Horror! horror! horror!" Would "Terror, terror, terror," do? No.

Dread is another subtle thing to convey with adequacy. Apprehension and disgust get in the way. Dread is deep, black, sinister, but nothing like disgust, which has loathing as one of its degrees. One may *dread* an operation, be *terrified*, but not disgusted.

Conversely, we have joy, gaiety, happiness, heartiness, bliss, delight, pleasure, merriment, felicity, enjoyment, all of which may seem to be the same, but each has varying degrees of emphasis and continuity. Felicity is a state of mind that can be disturbed or broken by fear or *dread*, but its essence is continuity up to the time of breaking. Happiness is more occasional, as people are happy one minute, unhappy the next, and so on.

I do not pretend to be able to measure these emotions with a rule or a pint measure. The possibility of any one definition being of any service to a producer or actor in any one play is remote. The circumstances of each plot and of each character vary. The happiness of Romeo is not the happiness of the hero of musical comedy, and given a certain Romeo and a certain hero, it is unlikely that a common formula will fit either.

Nevertheless, the existence of these differences between individuals does not give as many happinesses as there are differences; the essential idea of happiness is still the same and has to be conveyed. The most I can do is to warn embryo producers and players that these differences are real, and that the projection of emotional situations has to be done with skill and thought to prevent under-emphasis or over-emphasis. The right and sure touch comes only when it is not taken for granted.

Take a glance at "hatred" and try to understand how it varies. The hatred of Uriah Heep is not the hatred of the strikers' leader in Galsworthy's *Strife*. The one shows hatred that is personal to himself; it is mean, the hatred of a mean man with a mean mind. But the hatred of Galsworthy's character is that of a man who is seeking the destruction of something that he hates, something to be hated because it is bad for the world, and not merely bad or unjust to him. He sees injustice, greed, oppression, and tyranny in the system that his opponent supports. Consequently, we can sympathize with this noble hatred, but despise that of Uriah Heep.

Now think of "fear." The fear of Mathias in *The Bells* is not the same fear as that of the convict in *Escape*. There is remorse in the case of Mathias. He has done something the consequences of which he fears, whereas Matt has done nothing wrong, but is afraid of being physically caught. There is the coward's fear, and there is the brave man's fear. The fear of Stanhope in *Journey's End* is a suppressed fear, but it must be shown to the audience. It is fear that has driven him to drink, the fear of even looking afraid. In this play we get the two types, Hibbert and Stanhope. Stanhope gets courage from the bottle, Hibbert from example and under compulsion. These two parts can be played as a good exercise in the values of emotional playing. While it would be difficult to bring Hibbert out as a true-blue hero, it would not be difficult to present Stanhope as anything but heroic.

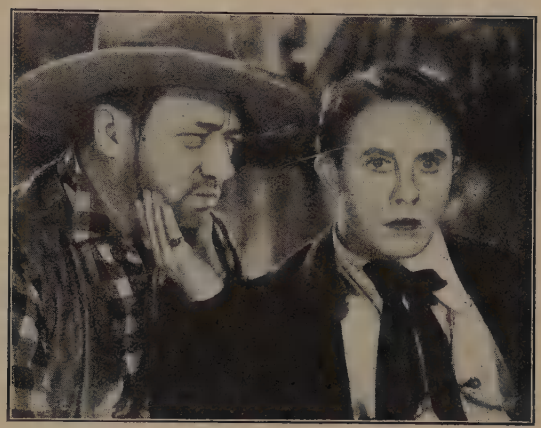


FIG. 3. FEAR AND SHOCK PORTRAYED IN THE FILM "GIRL CRAZY"

The amateur has to get hold of the inner essence of the emotion, and having keyed it to his own personality and the demands of the plot, he has to project it over the footlights to the audience exactly as he intends it to be received. When this task can be done, and be repeated, at any time, in any circumstances, with any given emotion, the aspirant will be a player who will rank with the best. That is the goal, and if it is

aimed at the results will be much more definite and artistic than those that are produced by haphazard experiments, such as rolling the eyes, wetting the lips, clutching the hands and heart, and all the other tricks, which, unless they are understood, remain mere tricks. Of course, when they are known and understood they can be used to give the range of human feeling from *King Lear* to *Hot Codlings*. Perhaps the last should be explained. When Joe Grimaldi, the great clown, was ill at Drury Lane, he sat upon a chair and sang his famous song *Hot Codlings*. One night he sang to sing no more, for that night he died, but, almost in his death throes, with the whisper of death in his ears, he *made* the audience laugh.

The key to this problem of emotion is for the producer to establish, early in rehearsal, the exact concept he wishes to be portrayed, and then to see that his actors carry it out just as he wants, so far as *degree* is concerned. Some might say that this is interfering with the art of the actor. To that objection I reply that "the play's the thing." The actor is one of a team, and his work is artistic only so far as it is operated within the framework of the whole. If he wishes to force his personality and his ideas of a part outside that frame, he is performing as a vaudeville artist performs, as an individualist, and not as one playing a *part*. The term "part" means what it says, i.e. part of a whole. Macbeth is part of a play in which appears also other parts—Macduff, the Witches, the King, and so on. Between them they make the whole. It is the whole that makes the play, and the play is the author's intention.

The process is logical, and any attempt to break down the natural structure of the author's intention, while adding to the personal glory of the individual, nevertheless produces a performance, not a play. This is the essential difference between the bad period of the mid-nineteenth century and to-day. The actor smashed up the play to give a performance, and he did well, for the plays were only pegs on which to hang his artistic hat. To-day the plays have a stronger basis, and the actor, as artist rather than performer, must recognize that basis, and not allow himself the exuberance of uncontrolled emotions. The producer should control; the artist-actor will have the response on call. The expert producer and the artist-actor will make quite sure of the degree of emotion the situation demands before bursting out into Rabelaisian roars of laughter or hysterical terror.

Three variations on the emotion of fear are shown. Fig. 1 (Mr. Fred Kay as "Everyman") is a portrayal of immediate *fear* plus terror. The fear is definitely immediate and entirely different from the *shock* and fear portrayed in Fig. 3. Both these expressions of fear have a quality of immediacy, but the photographs show, even in a limited degree, a difference. In Fig. 2 there is a different kind of fear, a fear that is also an *anxious* fear; anxiety is almost primary.

RESTORATION

By NEVIL TRUMAN

Secretary, Nottingham Playgoers' Club ; Author of "The Pageant of Nottinghamshire"

RESTORATION of the monarchy meant also restoration of artistry in dress, and the general relief at the cessation of the Republican Autocracy caused expansion in design and gaiety in colour. The period divided itself sharply into two sections of men's costume. In the beginning it continued the "Eton Jacket" style, where it left off under Charles I, but instead of the "Shorts" came the kilt-like petticoat breeches. This ended with the importation of the "Persian Vest," which was a long, heavily braided cassock-like coat which was worn during the rest of Charles II's reign and that of his brother. This section covers 1660 to 1689.

Dress

The Doublet (men) became short, like an Eton jacket, and was left open in front. It had short sleeves to just below the elbow, where they were finished with a deep fringe of looped ribbon. The sleeve had a front opening till 1665, but afterwards was turned up from the elbow in a close-buttoned cuff. It followed therefore that—

The *Shirt* (men) showed greatly. It was puffed out over the waist and through the sleeve slits. Ribbon tied till 1680, it had deep lace ruffles at the wrists, and a ruche or frill at the breast-opening, towards the close of its popularity.

The *Collar* (men) continued as the Falling Band till 1670, but afterwards became a mere bib on the breast with the corners rounded. At the end of this period the collar as such ceased to be worn, and the Neckcloth, which was a scarf tied at the throat to form a cravat with falling ends, lace edged, took its place.

The *Cassock Coat* (men) was worn over the short doublet in the early part of the period, but was replaced by the similar Tunic Coat when the Eton jacket went out.

The *Vest* or *Waistcoat* (men), as it was soon called, accompanied the tunic from 1664. It was long-sleeved, and reached to the fork.

The *Tunic* or *Coat* (men) from 1664 was a cassock-like coat reaching to mid-thigh. In 1670 it reached to below the knee, and it had elbow sleeves finished with broad turned-up cuffs. It was slit up each side and at the back. These slits, as well as the front, were trimmed heavily in the frogging manner with dummy buttons and

Early Restoration Man

buttonholes. The resultant horizontal effect on a long coat was the distinguishing mark of the bulk of the Restoration period.

Cloaks (men) were used for travelling, but were not used continuously with day dress as they were in the previous reign. The hat and cloak romance had vanished.

Petticoat Breeches (men) were at first much like kilts, and in the sixties they had ribbon loops at the waist, hem, and sides. In the seventies, they reached only to mid-thigh, and after then they were replaced by full breeches gartered at the knee. Breeches became narrower in the eighties. In the nineties they were plain and

tight-fitting, and strapped below the knee with a buckle or six buttons. They were made either of black velvet or material of a colour that matched the rest of the suit.

The *Bodice* (women) took the shape of the corset under it, the shoulders being bare. The less daring veiled this expanse of skin with a

Late Restoration Man

scarf, or pulled up the chemise to fill the hiatus. The bodice was either laced at the back or fastened in front, generally the former. It had elbow sleeves, sometimes slashed in front, and a row of bows adorned the front of the bodice. The sleeves were puffed till 1670, and then became loose and tubular in shape. Throughout the period they were often of shoulder length only. The end of the sleeve was finished with a row of ribbon loops. Instead of the former deep collar, the lace edging to the neck became a mere border.

The *Skirt* (women) had a front Λ, which was tied back by bows or clasps right along. Another mode was to pull back the skirt and to fasten it at the back. This disclosed the differently coloured lining, which the former method did not.

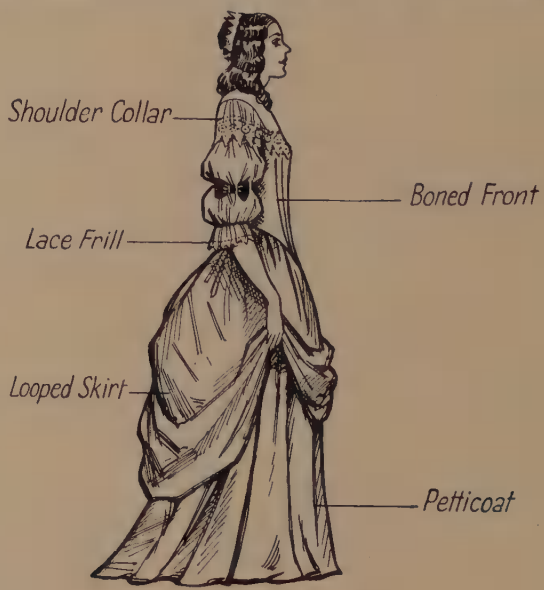
The *Petticoat* (women), which showed prominently, was decorated with embroidery or other patterns.

Gowns (women) in 1680 incorporated the bodice and skirt in a one-piece garment.

Legs

Boot Hose and *Boot Hose Tops* have previously been described.

Stirrup Hose widened above the knee, and were fastened to the petticoat breeches by ribbon points. Often a second pair was worn over them. Their wide tops dropped over the garters and below the knee, and were finished with a deep, full flounce of lace or linen. A separate valance of linen or lace was popular between 1660 and 1670. These knee frills went with the petticoat breeches kilt costume, but not with the later cassock-coat costume. After 1680, with the advent of coat and vest, the knee ribbons vanished and the stockings were rolled over the breeches.



After 1690 there was no rolling, but the stocking was drawn above the knee.

Feet

The *Jack Boot* (men) had a square shaped cuff-like top above the knee and a square toe. These high boots were characteristic of the age. From 1670 they were laced up the front.

CHARLES II AND HIS QUEEN

Spatter Dashes (men) were, as their appropriate name denotes, leggings worn with shoes from 1690 onwards.

Shoes of black, with prominent upstanding tongues, came in in 1680, but red heels were worn for evening dress occasions only. Particularly to be noted is the disappearance of rosettes, their place being taken by a stiff butterfly bow on the shoe. Shoe buckles were also worn from 1680.

In the sixties the women wore high-heeled *Louis Shoes* with taper toes, which were made of satin, needlework, or brocade, the instep being finished with a buckle or a bow.

Mules (women) were slippers with high heels and cut-away sides, so that only the toe and instep were covered over.

Buskins (women), worn for riding, were made of leather or satin.

A Family, 1688

Hair

The *men* were clean-shaven, though here and there the chin tuft still lingered amongst the older men who had not changed. The moustache became a mere thread from the nostrils to the corners of the lips—a fashion popularized by Charles II. The great novelty was the introduction of the *Periwig* (men), which fashion the King brought over after his European travels. It was, of course, worn purely as an artificial covering, and there was no attempt to make it look like natural hair. The head was shaved to accommodate the erection, which was quite graceful. In its early stages it was an irregular mass of curly hair reaching to the shoulders, but later it became formalized into rather stiff corkscrew curls and was a more solid looking mass. This change took place in the seventies.

Nell Gwynn

Three distinct changes marked the *Women*. In the sixties their hair was puffed above the ears and wires held it well away from the cheeks at each side. By the seventies the wires had been dropped, and the side curls were quite close to the face. Ten years later a centre parting heralded the approach of the Queen Anne styles.

Hats

In the beginning of this period the steeple crowned felt hat remained, but a new variety was introduced with a flat crown and wide brims, something like a Harrow or Boater hat of to-day.

It was stiffened. Plumes and ribbon decoration remained popular until the eighties.

The women still went about bare-headed, but when they needed a covering they wore a loose silk hood or a simple kerchief (countrywomen almost always wore one or other of these types when they wanted hats). For riding purposes men's hats were worn, or rather hats similar to the men's—wide-brimmed felt with a feather or ribbon bunch trimmings.

SUMMARY

Men

Dress

Doublet.—Short Eton, open front, short sleeves to below elbow with deep fringe looped ribbons. Front opening to sleeve till 1665; after that sleeve turned up at elbow in close buttoned cuff.

Shirt.—Early, bulged at waist and showing front. Ribbon tied to 1680. Deep wrist ruffles. Ruche or frill at opening.

Collar.—Falling band square cut to 1670. Then breast bib with round corners. Then neckcloth.

Cassock coat.—Worn over short doublet.

Vest or waistcoat.—1664 on. Long-sleeved to fork. Over it was

Tunic or Coat.—Long cassock coat to mid-thigh; 1670 to below knee with elbow sleeves and broad turn-up cuff. Slit up to hip each side and back. Dummy button trimmed.

Cloak.—Mainly travelling.

Petticoat breeches.—Kilt-like. In 1660 ribbon loops at waist, hem, and sides; 1670 to mid-thigh. Afterwards full breeches, knee-gartered. Narrower in 1680. In 1690 plain tight strapped below knee, with buckle or buttons. Black velvet or match suit.

Legs

Boot hose and boot hose tops till 1680.

Stirrup hose.—Widened at knee. Fastened to Petti-breeches by points. Often two pairs worn. Wide tops drooped over garters in flounce below knee.

Lace or linen valance 1660–70. After 1680 no knee ribbon and stocking rolled over breech. After 1690's no roll and stocking was drawn above knee.

Feet

Jack boot.—Square cuff top above knee. Square toe. 1670 onwards laced.

Spatter dashes.—Leggings worn with shoes 1690 onwards.

Black shoes with upstanding tongues to 1680 (red heels for dress). No rosettes, but butterfly ribbon bows. Shoe buckles 1680 onwards.

Hair

Clean-shaven. Thread moustache.

Periwig. Irregular in 1660's; corkscrew formal in 1670's.

Hats

Steeple crown in 1660's.

Low flat crown (Boater), 1665–75. Plumes and ribbons to 1680.

Women

Dress

Bodice.—Corset, bare shoulders, or scarf or chemise covers, back laced or front fastened. Bows in front. Elbow sleeves, some front slashed. Puffs to 1670, then loose tubes. Elbow fringe of ribbon loops. Often shoulder length sleeves. Lace border to low neck.

Skirt.—Front Λ tied back by bows or clasps or fastened behind to show lining.

Petticoat.

Gowns.—One-piece version of above in 1680. Deep collars for older folk.

Feet

High Louis heels, taper toes, satin, brocade, or needlework. Instep buckle or bow.

Mules.—High heel, only toe and instep covered.

Buskins.—For riding. Tall. Satin or leather.

Hair

1660. Puffed above ears. Corkscrews wired away from cheeks.

1670. Side curls close to face. Mop of curls over head or forehead.

1680. Centre parting.

Hats

Bare mostly.

Kerchiefs. Loose hoods.

For riding—men's hats.

ART IN RELATION TO MAKE-UP

By ALFRED HARTOP
Perruquier and Lecturer to Amateur Societies

FUNDAMENTALLY, the real basis of any "character" make-up is the creation of an illusion by perspective; that is to say, by the art of delineating on a flat surface the true resemblance of an object, as the object appears to the eye from a given distance and situation, by means of correct drawing, light and shade, tones of colour, etc. The measure of success in the delineation of any character depends on the quick grasp and exercise of correct perspective, also of what can well be called the illusion of the eyes. It takes two brains to make a picture, one to paint it, and the other to look at it.

Here the subject of light and shade is continued with a view to removing any lack of understanding of the principles involved, or of the possibilities and limitations that attend inability to apply them in the art of make-up. I am of the opinion that a lack of appreciation and knowledge of the effective use of light and shade is the chief reason why so many players, who make up themselves, fail in their efforts to achieve anything that nearly approaches significant delineation of character. All too often when a character gives scope for the exercise of real make-up art is the simple expedient of adding a few lines, or some whiskers, resorted to, and an attitude of "it's good enough" adopted.

The need for a higher standard of character make-up was authoritatively voiced by the adjudicator at a British Drama League Festival Competition for societies presenting one-act plays. In criticizing one of the plays, he said that there was a lack of essential atmosphere due to the youthful appearance of an aged character, which should have been corrected by better attention to the make-up of the player. The face is the greatest revealer of character. However valuable clothes and gesture may be, if the face does not convey a corresponding mood the characterization is a failure.

To players with little natural or acquired knowledge and appreciation of art, there is difficulty in grasping essential details, and whilst it is not possible to deal here with the full technical aspect of art, it is possible to select a few elements that will prove of immense value when they are reduced to the simplest mode of application. Following upon consideration of the simple alteration of features by light and shade, further examples of a rather more complex nature are now given. These will demonstrate how more extensive changes in appearance can be achieved. At the present stage it is advisable to approach an understanding of these effects in tone values only, apart from any influence of colour. When aiming to attain this specialized work, it is of great help and importance to study the many forms of light and shade compositions that abound in engravings, etchings, portraits, and pictures of finely drawn faces. A knowledge of what constitutes good composition is best gained by observing, studying, and reflecting on the works of masters. Especially deserving of study are the works of Rembrandt. His paintings and etchings, with their effective handling of light and shade, are object lessons. Beauty and imagination reach out beyond the actual to the ideal. For instance, thousands of artists have drawn portraits of old women. Rembrandt drew the portrait of an old woman, and it is one of the greatest things in the world: not the face of one old woman, but the lovableness, the dignity, sorrow, and other-worldliness of old age of all time. We should never count an hour wasted that is spent on looking at these treasures and learning the lessons they convey.

However entertaining and inciting to effort is the search for, and the creation of, character, remember that it is to be based, and is consequently dependent, upon flesh and bone. One cannot impress too strongly the necessity of knowing the shape and position of the facial bones and the action and effect of the muscles. Behind the muscles of the face lie the bones, which create the permanent form of the face and head, and

constitute the skull. Reference again to Fig. 25 will prove helpful in locating the chief prominences and hollows of the face that can be changed in appearance by light and shade to give effectual characterization. Anatomy is not to be displayed; its true use is to inculcate an accurate observation of nature in those slighter characteristics that escape a less learned eye. For example, it should be noticed how a bone, which is near the surface, affects the form. Failure to observe this may lead to the anomaly of attempting to produce a hollow on a surface bone, and the placing of wrinkles in positions that are contrary to natural effects.

Fig. 28A exemplifies this main principle of the illusion of light, shade, and perspective. Notice that it is a simple, familiar composition of three different tones, arranged to form a design of squares, which produces the illusionary effect of cubes or steps. An increase in the angle of inclination at which it is viewed will cause the illusion to be more pronounced.

Fig. 28B teaches the same lesson: a different composition of similar tones resulting in another familiar form—the resemblance of the facial features. From these two examples it may be reasoned that almost every possible form of face can be produced, or remodelled, by the appropriate distribution of light and shade. This possibility permits young players to be made up for elderly characters, older players to appear younger, and it contributes to the creation of an infinite variety of characteristic effects.

Concerning Fig. 28D, it should be observed that tones are graduated, from dark to light, in a way that produces the effect of a convex surface, rising in a round form or sphere, the lighter part, or high-light, being the centre of elevation. Now consider Fig. 28G, where the same graduated shading is applied to an eye and its adjacent parts, giving to the eye a full, forward, and convex appearance. Though a somewhat exaggerated example for the purpose of making the analogy quite clear, it serves to establish a rule that should be exercised whenever it is desired to give a forward aspect to any feature. The width, depth, or angle of the frontal bone may be altered, and prominence given to the eyebrow ridges, the temporal bones, cheek bones, and the angle of the jaw bone or chin. The same rule operates in producing a fullness of the lips or in the filling in of naturally hollow parts, such as the cheeks, temples, or neck.

Fig. 28E is given as an example of the converse graduation of shading, which creates the illusion of a concave, or hollow, surface, like the inner surface of a sphere or ball. An extreme instance of the exercise of this rule is shown in Fig. 28H. Here, again, it is applied to an eye socket, and produces the effect of a concave, or hollow, eye. The same rule offers tremendous scope wherever a hollow needs to be suggested. A sunken appearance of the cheeks, temples, and nose can be effected. The upper or lower lip, or both, can be made to recede and sink back into the mouth.

Fig. 28F shows the illusion of an undulating surface that is suggestive of waves or folds. Here we find a basis, or rule, applicable to a host of effects smaller than those provided for in previous examples. In a similar way, the suggestion of flabby or sagging cheeks is given to perfectly plump ones; folds of flesh are indicated to resemble a double chin or the heavy wrinkles of the forehead and neck. The forehead wrinkles drawn in Fig. 28I are an adaptation of this rule. Here it may be pointed out, with advantage, that a naturally wrinkled face does not present a mass of heavy, dark lines in any kind of light. What is seen are merely folds of skin, separated by shadows cast by the folds, reflecting light. Therefore, it is entirely wrong to represent wrinkles by lines alone. It is done in simple line drawing, like some of the illustrations, but in make-up it should be avoided. From an audience's point of view a wrinkle appears as two ridges of light separated by a graduated shadow, which in its upper portion is lighter than below. When a line is drawn on the forehead to suggest a wrinkle it should be smoothed out almost to the transparent dimensions of a shadow, then high lighted along its lower edge to make the lower portion of the shadow appear darker by contrast. This is done to create the illusion of downward light and to counteract the effect of any false light that floats might reflect on the forehead. A soft line is employed to support and give depth to a shadow at its darkest part, but not as a substitute for the shadow itself. This applies, not only to the forehead wrinkles, but also to all the principal folds that are made by muscular action and the shrinking of the skin.

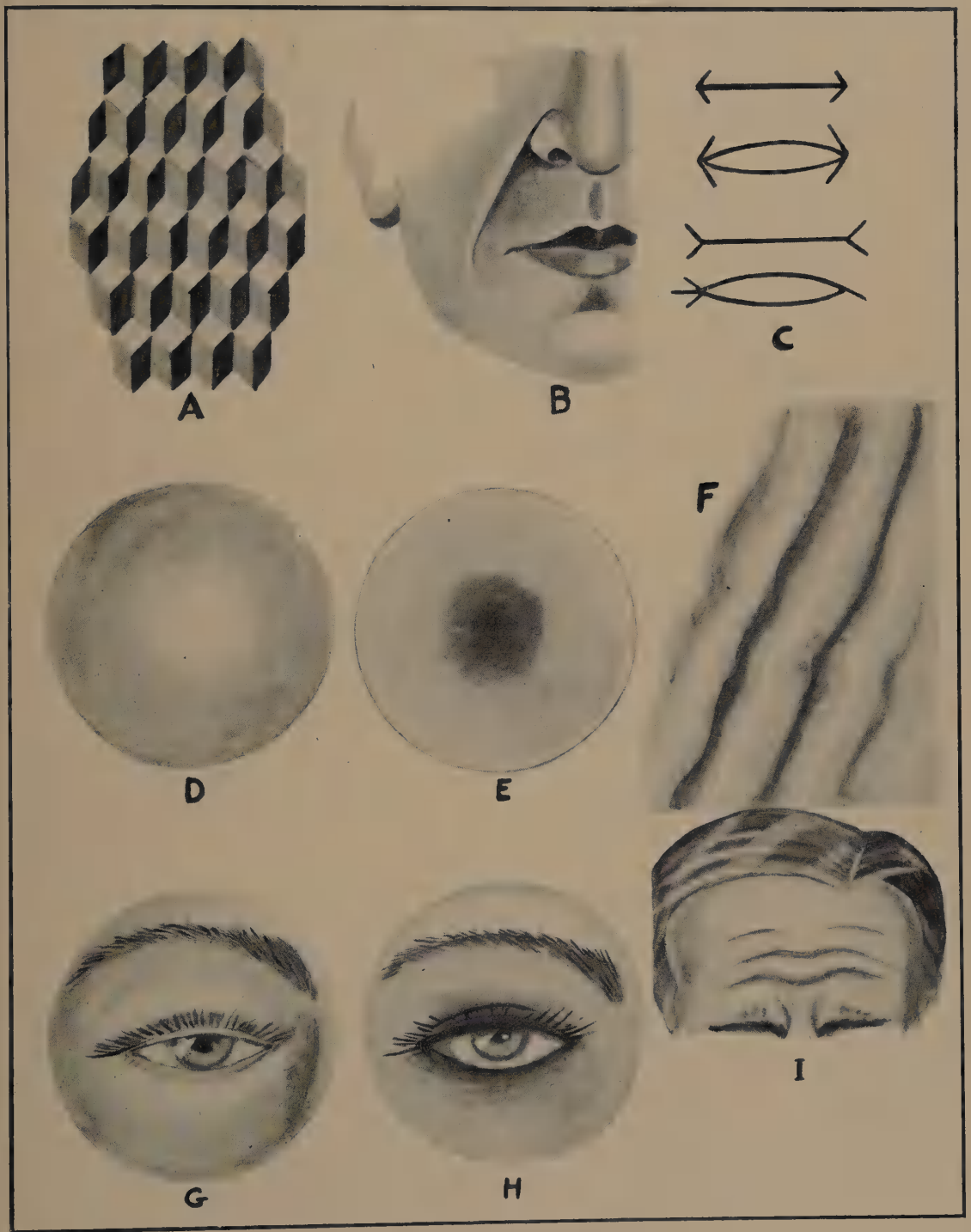


FIG. 28. EXAMPLES OF LIGHT AND SHADE

Soft lines are required to denote the finer wrinkles, such as crow's feet at the corners of the eyes. They must be the only outstanding fine lines of the face, and suggest correct proportion and perspective. The chief aim should be realism, with a minimum of lines. Only those wrinkles and folds that make for action in the face should be indicated. It is reasonable to add that if they are put in the wrong place they will destroy the effect that they are meant to express. Many lines of the face are so fine that they are entirely invisible for the purpose of make-up; therefore omit all wrinkle lines that serve no useful purpose.

Care should be taken to differentiate between the varying textures of skin and fullness of flesh. A fine textured skin on a thin face will need for adequate expression lines of different quality from those for a coarse, heavy face. The folds of a fine skin form closer together and show sharp curves and radiations that are expressive of its quality. A heavy face shows thick folds of flesh, and more ponderous curves of depth and elevation. A fat face develops many more wrinkles, in old age, than does a thin face, which generally exhibits the least signs of old age.

On the subject of lines, Fig. 28c illustrates an illusion that has sufficient adaptability to warrant an explanation. The two straight lines, although of equal length, give the illusion of a difference in length. The apparent difference is caused by the addition of the short lines at each end of the lines. Inverted in the first instance, they make the line appear shorter than in the second instance, where the short lines are extended outwards. In the example of curved lines, the effect of the addition of short lines makes the former appear to be shorter and more round. The placing of inverse short lines at the corners of the eye has a marked narrowing effect; if the short lines extend outwards the eye appears to be broader. Similar lines applied to the corners of the mouth have the effect of making it smaller or larger, as desired.

In the practical application of light, shade, and line, the effect of contrast of tones should be borne in mind, for just as shadows have the effect of showing up adjacent parts as high-lights, so do high-lights have the effect of making surrounding parts appear as shadows. There is need for caution in producing high-lights with regard to their positive nature. In general, they should be confined to small areas and not be allowed to run over shaded parts, which would destroy illusion, and make the face appear to be unnaturally pale. Only on rare occasions should white be used to produce high-lights; for example, when it is laid on the top of ground colour it produces the appearance of a muddy or chalky effect. It may be taken as a rule that the darker the foundation the more subdued should be the high-lights.

The distance from which a player and the make-up is viewed by an audience has a direct bearing upon the strength and contrast of any composition of light and shade. In a large theatre strong shadows and pronounced high-light are necessary to show up the modelling of the features that are required by the character. Even then, it is necessary to decide upon the effective range of the make-up—a point that may have to be decided by the producer. Some producers insist upon make-up being heavy enough to be clearly seen at the back row of seats, whilst others are content to have the best aspect seen from the front row. Probably a compromise between the two opinions provides the happy mean, and, failing instructions to the contrary, a considered effort should be made to gauge the effective strength that is sufficient to carry about mid-way.

Character make-up is an art that requires knowledge, patience, and plenty of practice to achieve. There is no fixed rule for style or manner of working. Let your own individual style find its own development by continually learning how to improve, change, or distort a feature in the simplest way. At times, abandon all idea of the stage, and practise entirely for good remodelling of any feature of a character study. This helps to clarify ideas and instruction, and to create an appreciation of the essentials of efficient character delineation.

PLANNING AND DESIGN

By C. HAROLD RIDGE, A.R.S.M., D.I.C., *and* F. S. ALDRED, A.M.Inst.C.E.
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THE placing of the stage apparatus must be considered. Battens are usually suspended about 8 ft. apart. On large stages there are as many as ten battens, but it is impossible to lay down any fixed rule for "Little" Theatres because the conditions are different in every case. No. 1 batten, however, should always be as far down-stage as possible. On those stages where every inch of space is required, it can, with advantage, be placed in front of the tableaux curtains (or "tabs"). In the professional theatre the sets are placed well up-stage, and side scenery is rarely brought right down to the proscenium, but is finished several feet up-stage and masked off with "tormentor" wings or the like. Thus a player never stands less than 5 ft. or 6 ft. from the footlights, and is well lighted from No. 1 batten in its normal position. In the amateur theatre, owing to small stages, the player comes to within 6 in. of the footlights, and then a batten in the normal position lights, with unpleasant results, only the top of his head. It would be better to play farther up-stage and to sacrifice the lavish scenery that often takes up valuable space at the back of the stage.

Half a dozen spot lanterns are usually suspended on a barrel just up-stage of No. 1 batten, or are mounted above the batten and on the same barrel, according to circumstances. This of all positions for spots is the best, as they can reach any part of the stage, and, owing to the rather steep angle of throw, do not cause long and ugly shadows. It must be remembered, too, that when a chamber set is used with a ceiling, only No. 1 batten and the spot batten can be used to light the interior of the set. Although not in great favour with the professional, a "unit batten" is to be recommended for the "Little" theatre (see Fig. 19) as giving great flexibility and doing away with the flat, even lighting of the ordinary batten. A series of flood lanterns, all separately controlled from the switchboard, if the unit batten is not to belie its name, enables overlapping pools of light to be used with good effect and gives a "texture" to the scene that even lighting never achieves.

A unit batten is possibly more costly because more circuits are run back to the switchboard and they necessitate a larger board and more dimmers. The remarks about the position of No. 1 batten can be repeated even more forcibly when considering the spot batten. *All* modern theatres should have an "advanced" position for some spots. This may well be a cove arranged in the ceiling over what is usually the position of the orchestra rail. Welwyn Garden City Theatre provides an example. In large theatres access to such advanced spot lanterns for focusing and adjustment must be by a gangway above the ceiling, as the cove would be too high for ladders, and alterations to the lanterns may be desirable during the action of a play.

The "Old Vic" and Sadler's Wells Theatres, London, have advanced battens hung by steel lines, which are unsightly. In the latter theatre, a modern building, proper provision might have been made in the design of the structure. Where the theatre design allows of it, a lighting bridge directly behind the proscenium serves the purpose, and in large Continental theatres the bridge is counterweighted so as to rise or fall as desired.

One more important position must not be overlooked—the perches. These are small platforms at each side of the proscenium from which the "limes" used to be operated for "following" the principal characters. Nowadays the lights are rarely so used, "following" being limited to musical and variety shows, and it is then usually done by the front-of-house arcs. The perch positions are useful, however, for side lighting, which, when skilfully done, gives high lights and consequent sculpturesque effects. Sockets into which floods or spots can be plugged are provided. They should be about 8 ft. or 9 ft. above the stage floor, for if lower positions are used and the beams are too near the horizontal,

the shadow of one player placed near the perch may fall awkwardly across other players.

Lastly, there is the portable apparatus to consider. This comprises wing floods, effects lanterns, spot lanterns on stands, stage fires (if unavoidable!), ground rows, and other "lengths" for lighting backings, etc. All these pieces of apparatus can be plugged into the "dips," which are spaced out at each side of the stage normally about half way between the side walls and the limit of the acting area. They must be placed so that scenery "packed" against the walls does not cover them. Three a side is a convenient number, and one at the back of the stage in the centre has obvious advantages.

The ideal arrangement is to have several sockets in each dip, corresponding in number with, and connected to, the colour banks on the switchboard. As this means a large number of circuits and dimmers on the switchboard, economy is often effected by connecting in parallel all plugs of one colour at each side of the stage. But this, in turn, means all sorts of varying loads, according to whether one or all the plugs on any particular colour are used. The use of "plus and minus" dimmers in this connexion has been mentioned, and some theatres still prefer to use liquid dimmers for their dips. Care has to be taken not to overload the dimmers. A useful device for the reverse case (say the dimming of one 40-watt lamp on a 1,500-watt + or − 1/3 dimmer) is to connect in parallel with the small lamp a "dummy load" to bring the total to 1000 watts. The dummy load is, of course, kept off-stage in a convenient place. Most German theatres have a large room full of lamps of

The Major Equipment Co.

FIG. 58

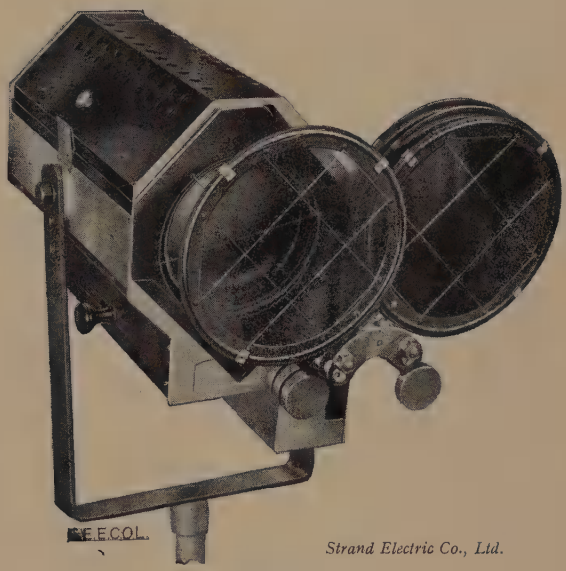
various sizes for quickly plugging into any circuit as dummy load.

Another place where similar sockets are placed is in the fly galleries. These sockets are useful when spots are required from this angle, as also for connecting up electroliers in chamber sets, and for acting area or other special apparatus.

To secure the greatest flexibility, the foot-lights are often split up into sections, sometimes as many as five, but more generally three. Each section is separately controlled, and in the case of a four-colour installation with the foot-light sectioned into P. end, Centre, and O.P. end, there are twelve switches and twelve dimmers. No. 1 batten can, with advantage, be treated in this way, but more often if the unit type is not chosen it is divided into two sub-circuits per colour, the two ends being on one circuit and the centre on the other. This arrangement effects economy when small sets are used, or makes possible the use of different colours for the centre and ends when the whole batten is in use. Thus greater texture to the lighting is given.

Three is the usual number of colour circuits, the general idea being that one circuit only is sufficient for adequate illumination, the other two being added to give easy changes of colour without changes of lamps or mediums between scenes. Of course, if the colours are carefully chosen blending can always be used. In a three-colour scheme one circuit is generally left white (with or without frosted mediums) and one other circuit will be a medium depth of blue. The third circuit will be coloured to suit the particular production in hand. As a general rule, red is preferable to amber, which has a deadening effect on scenery, costume, and make-up. Red used with the white circuit gives all the warmth of amber without its disadvantages. There is such a variety of gelatine colours stocked by stage lighting contractors that it is often possible to select three colours, each of which alone is suitable for a particular scene. There will be plays in which the third colour can well be green or a moonlight-green, used alone for moonlit scenes, or combined with the blue circuit in others. Often a little green brings out the stage costumes in a remarkable way.

If a four-colour scheme can be envisaged at the start, there are obvious advantages because a true colour-mixing scheme of the three primaries can be carried out, leaving a fourth circuit for white. If economy in current consumption is not of importance, white light can be obtained by using all three colour circuits at once, but some people object to this practice. In small theatres a four-colour installation is well nigh impossible, for the batten or float compartments on each colour become so few in number that the total light is not sufficient. In such a case (battens being limited to 100-watt or at the most 150-watt lamps) it is better to use 500- or even 1000-watt floor lanterns on a unit batten.



Strand Electric Co., Ltd.

FIG. 59

Four-colour battens used close to borders or scenery show "high spots" of light opposite each compartment, and even with three-colour battens this result is liable to occur. When colour-mixing methods are employed the individual colours can be detected in this way.

FRONT-OF-HOUSE LIGHTING

The following notes may serve to sum up the subject of Front-of-House Lighting—

1. The usual "picture frame" stage, where players and scenery are kept well up-stage, does not require any F.O.H. stage lighting, as it is well served by floats, battens, and perches, except

for variety work, for which F.O.H. arcs are used. These are nearly always at a steep angle.

2. In the "open type" of stage, and particularly where a fore-stage is used, F.O.H. lighting becomes a necessity. It should be provided at both upper circle and dress circle levels and in addition on the side walls of the auditorium. Overhead lighting of a fore-stage is also desirable.

3. As to the merits of upper circle as against dress circle level, the upper circle is the better because in many cases with exterior scenes spots are difficult to use from the circle level on account of the shadows that are thrown directly on to the back-cloth, and also the long shadows, difficult to neutralize on the stage floor, of the players. If any form of cyclorama is used, circle spots are impossible. For instance, at the Shakespeare Memorial Theatre, the dress circle spots for the fore-stage cannot be used when the cyclorama is functioning. The steeper angle from the balcony does away with this trouble. Experience has shown that beams of light striking the stage at a steep angle are less noticeable to the audience than those that are more nearly horizontal, and the beams from circle spots are sometimes annoying to those members of the audience who are seated just behind them. The heat from the lanterns is considerable, but this can be dealt with by connecting the housings to the extract ventilation ducts.

4. Front-of-House lighting always tends to destroy stage illusion by lighting up the auditorium. This defect can be overcome to a great extent by careful housing, focusing, and adjustment; it is unaffected by the positions of the lanterns themselves.

The two illustrations show the latest methods of arranging front-of-house spots or focus lanterns. In Fig. 58 a well-ventilated housing containing 1000-watt lanterns is fixed to the front of the dress circle of a theatre. The actual type of lantern shown in Fig. 59 is a great advantage in such housings where colours cannot be changed by hand during performances. The colour frames are hinged and counterweighted as can be seen, and are operated by means of magnetic solenoids, any desired colour being brought over the lens of the lantern by operating a small tumbler switch on the switchboard, thus energizing the solenoid attached to that particular colour. The usual number of colours, and therefore switches and solenoids, used in this way is five. This is enough for all ordinary purposes, and any increase becomes expensive and cumbersome.

Before leaving this subject of front-of-house spots, it will be well to emphasize the great importance of co-operation between the architect and the stage designer at an early stage in the planning of the theatre. There was such co-operation in connexion with the Shakespeare Memorial Theatre at Stratford on Avon where the dress circle spots are difficult to detect when the auditorium is normally lighted; their presence is, of course, fairly obvious when the spots are actually in use for stage purposes, because the atmosphere always has some dust particles in suspension to reflect the beams of light as they pass towards the stage. In this particular case the access to the lanterns for cleaning and adjustment is by means of traps in the floor of the circle, and ventilation is assisted by connecting the extract ducts with the spaces in which the lanterns are housed.

As a rule the throw from front-of-house spots is relatively long, and there is consequently great loss of light so that the use of the 8-in. diameter lens is an advantage. Owing again to the long throw, the flooding position in these lanterns is never used, as it is not desirable to do more than cover the proscenium with any one lantern, though a spot of 6 ft. or 8 ft. in diameter may be required on occasion. For this reason the lantern bodies may be made shorter, thus saving space, which the architect finds difficult to allow in the average circle structure.

In Fig. 58 "Major" spotlights are housed. The Major Equipment Company have recently introduced "stepped" lenses in place of the ordinary plano-convex. The advantages of these lenses, as we pointed out when describing the "Stelmar" Lantern, are that with beams which are nearly parallel the filament image is broken up, and at the same time there is less loss of light owing to the decreased thickness of glass used with the stepped lens.

Moreover, if a lens of 4-in. focus is used the bodies of the lanterns may be greatly decreased in length and still allow a sufficient divergence of beam, while with a lens of such short focus the large angle subtended still further increases efficiency.

FLOATS, FLOODS, AND FOCUS LAMPS

By ANGUS WILSON

Author of "The Small Stage and Its Equipment" and "Scenic Equipment for the Small Stage"

IDEALLY, footlights ought also to be constructed in compartments, on exactly the same lines as battens, but not so deep. It frequently happens, however, that they are left to the last or used only occasionally, and many constructors do not feel justified in spending much money on them. There is just one thing they must remember—if the main lights are coloured and capable of being dimmed, the footlights must be the same. If they are always at the same strength and always white, they will completely ruin any lighting changes on the stage.

The most convenient way, short of making proper compartments, is to fix shielded boards as in Fig. 5. Note that a good reflector, made of shiny tin and curving over the top, is particularly necessary if you are using gas-filled lamps. They give out most of their light at the ends, and much of it is wasted if not picked up again and thrown on the stage. Strictly speaking, the arrangement shown in Fig. 5, *B*, is the best for such lamps, but it is difficult to fix and the reflectors are awkward to arrange. It is worth trying, however, if you have only a few lamps to spare and must make the best of them. In both types the reflector goes all the way along.

The greatest drawback of this open type of float is the question of colouring. If you have three circuits you can have red, blue, and amber lamps, and can therefore produce nearly any combination by means of dimming. With three circuits you would be wise to use 40-watt vacuums dipped in varnish and set as closely together as possible in order to avoid patchiness when only one colour is being used, but with only two circuits you must choose which pair of colours you are most likely to need for your play and stick to them throughout the production.

In any case you will need lamps of all three colours, in order to provide for the different lighting schemes of different plays. (It is this that makes gelatines so much more practical than coloured lamps.) If you would rather have fewer lamps of greater power, get 60-watt gas-filled in *natural coloured glass*. (Lamps with the colour sprayed on are obtainable, but the porcelain finish cuts off a lot of light.) They cost 2s. 6d. and 2s. 9d., but they are worth it if you do not feel disposed to fix up real compartments.

Floods

On many modern stages, collections of flood lamps, each fitted with 500-watt or 1,000-watt

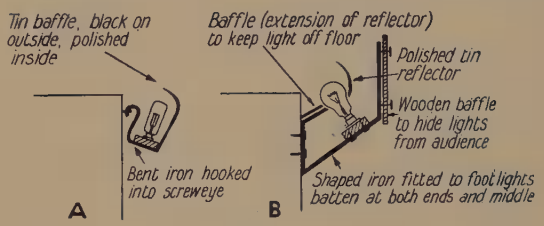


Fig. 5

lamps, have taken the place of battens. In fact, you can get any colour mixture you like with three or four of them fitted with primary colours. This system, however, is of little interest to most amateurs, who can seldom afford to buy the powerful lamps required, but they can provide themselves with a number of these movable units, each using a lamp of lower rating.

I do not recommend any type of flood except that which has concentration, reflection, and colouring, and the easiest way to get all these is to follow the design shown in Fig. 6, *A* and *B*. Get an ordinary square biscuit tin, cut a hole 1 in. in diameter in the centre of the bottom, and push into the hole a "cord-grip" type of lamp-holder, having previously removed the shade-ring. Then screw on the ring in the inside, and the grip will be found strong enough to support lamps up to 200 watts. If you are using the larger sizes, remember to ask specially for "bayonet" caps, as the Edison screw type are much more difficult to fix into the tin. Make shielded vents as for

battens, and fix tin grooves for gelatine slides as shown in Fig. 6, *D* and *E*. When the flood has to stand by itself, for example, to light the backing of a door or window, it is useful to have it fitted with a trunnion and stand, as in *A*. The trunnion is flat bar-iron, fixed by wing-nuts, and the stand is heavy gas-piping screwed into

If the small tin is deep enough to allow the lamp's filament to be 6 in. or more from the gelatine you have something that is almost a spotlight. This "spotting-flood" is useful on a small stage for doing the work of a focus-lamp when the rest of the lighting is subdued, and when there is some special point to be picked out.

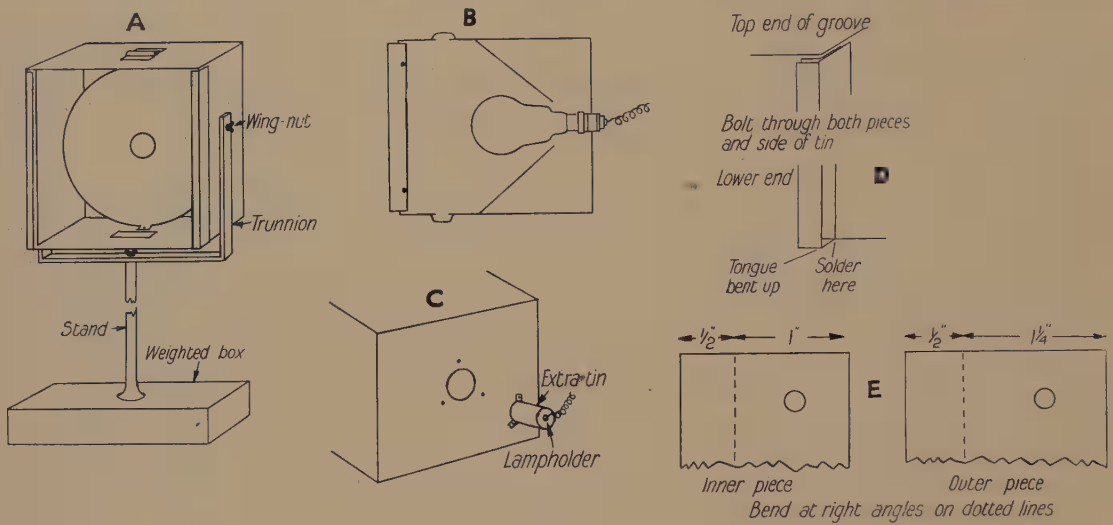


FIG. 6

a wooden block or a box weighted with stones or sand.

A reflector (the making of which will be discussed in detail later) is fitted inside, and the lower inside surface painted, if necessary, with dull black.

If you are using a long-necked lamp, such as a 150- or 200-watt, the biscuit tin is too shallow. The lamp comes too near the gelatine, shrivelling it up, and in addition concentration is lost. If you do not want to make a special box out of sheet tin or iron, get a round cocoa or syrup tin 3 in. to 4 in. in diameter, and cut it short to a length of 3 in. to 4 in. Leave, however, three tongues (see Fig. 6, *C*) and fit the lampholder in the base of the tin. Cut a corresponding hole in the large tin, and fit the smaller over it by small nuts and bolts. The neck of the lamp will go down into the smaller tin. Be sure the diameter of the hole and tin is great enough to allow your fingers to reach the shade-ring in comfort.

The effect is even more pleasing when the gelatine is of a different colour from the others.

FOCUS LAMPS

The theory of focus lamps is fully treated in "Modern Stage Lighting," so I confine myself to describing how amateurs can make them.

The first essential is the special projector lamp made for this kind of work. I give below a summary of the information supplied in the "Osram" Projector Lamp Catalogue. I believe specifications and prices are standard for all makes of lamp. (See page 177, Fig. 15, for illustration.)

Class	Shape	Burning Life (hours)	Burning Position	Prices (subject to alteration)		
				250 watts	500 watts	1,000 watts
A1	Tubular	100	Vertical, cap down	21s.	25s.	32s.
A2	Round	100	" "	21s.	30s.	40s.
A3	"	300	Horizontal "	21s.	30s.	42s.
B	"	800	Vertical, cap down	19s.	25s.	32s.

I recommend either A1 or B, and since in both cases there is little difference between the prices of the 250-watt and 500-watt sizes, I urge use of the latter. B gives somewhat less light than A1 but lasts much longer. I cannot say how time affects these lamps; it is possible that if the burning-life is spread over a number of years the

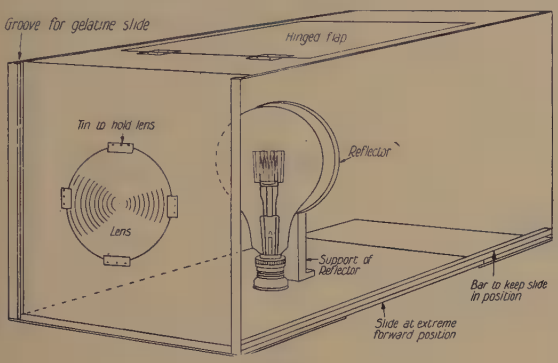


FIG. 7A

total number of light-hours will be less than the firm's estimate. One thing is certain—Class A1 is more delicate and is harmed by being burned at an angle, whereas B can be burned at any angle within 45° of the vertical, cap upwards, and will stand shocks and vibration much better. On the other hand, B is more difficult to arrange in the lantern, since it takes up more room and cannot be brought so near to the lens. The latter must have a longer focal length than for Class A1.

The lamp-holder for a 500-watt lamp is the Edison Screw (E.S.), batten type, which costs about 1s. or 1s. 6d.

The next item is the plano-convex lens, or condenser. I have been fortunate in getting several lenses originally made for photographic enlargers at about 3s. 6d. or 5s. each, but cessation of imports from abroad has affected the market considerably, and amateurs may have difficulty in obtaining bargains. Try dealers in second-hand photographic supplies before going to stage-lighting firms. The focal length must be at least 6 in. for a tubular lamp, and 9 in. for a spherical one, and you had better make sure, by experiment with an electric torch, that it gives a sufficiently wide beam of light when the glass of the lamp is as close up to it as it will stand, i.e. not less than $2\frac{1}{2}$ in. With photographic lenses in particular you are liable to find that there is not a great enough widening of the beam-angle when the lamp is moved forward. Get the lens as broad as possible, not less than $4\frac{1}{2}$ in.; 6 in. is a useful size, but 5 in. does almost as well.

The same shops usually stock reflectors, which are silvered glass concave mirrors. These may not stand up to heavy professional use, but will last amateurs a long time. Messrs. D. Walter & Co., 61–63 Lant Street, London, S.E.1 (whose catalogue is worth getting), stock a reflector with a brass clip and an adjustable block for mounting, price 7s.

Fig. 7, *A*, shows the main point of construction for a lantern made of wood. I have found plywood quite satisfactory if well ventilated above and below so that a constant stream of cool air is passing up round the lamp and behind the lens, but sheet metal makes a stronger job that will pass any inspection. The lamp in a metal lantern can be made to slide by the device shown in Fig. 7, *B*, but there are many other ways. The greatest difficulty in this matter of sliding is to prevent light from escaping. In Fig. 7, *A*, the lamp is mounted on a slide that covers over the gap below in all positions, the gap being necessary to allow the flex to leave the lamp-holder and to accommodate the handle (which can be a large screweye) by which you do the adjustment. This method can quite well be adapted to a metal lantern.

It is essential for the constructor to draw a scale diagram before starting work, so that he

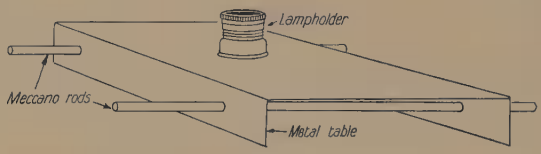


FIG. 7B

may work out exactly a number of important points. These are—

(*a*) The centre of the lens, the filament, and the centre of the reflector must be on the same axis.

(*b*) The bulb of the lamp must come no nearer than $2\frac{1}{2}$ in. to the lens in the forward position.

(*c*) The back of the reflector and its mounting must be just clear of the back wall of the box.

(*d*) The back position must be fixed so that the filament is at the focal point of the lens, or maybe a little in front.

(*e*) The slide must not let light through.

(*f*) The lamp, in its holder, must have at least 1 in. clearance of the top of the box, and the same at each side.

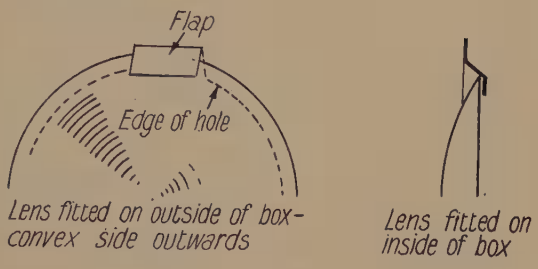


Fig. 7c

(*g*) The sides and bottom must project $\frac{1}{4}$ in. to allow gelatine grooves to be fitted. Metal boxes must have the sides $\frac{3}{4}$ in. extra so that $\frac{1}{2}$ in. can be bent over to make grooves.

Dimensions of all lamps are given in the catalogues, so that plans can be drawn before the lamp is bought. An E.S. lamp-holder should, however, be obtained.

In Fig. 7, *A*, the lens is fitted on the outside by pieces of tin that keep it pressed against the wood, but it can equally well be inside, the hole in the front of the box being, of course, slightly smaller than the lens. For metal boxes, Fig. 7, *C*, shows a rough but effective means of doing the same job, three or four flaps being cut in the edge of the hole, and made to come over the edge of the lens. These are only suggestions.

A flap or sliding panel must be made in the top to allow access to the inside.

No means of ventilation are shown in the diagram. You must drill rows of holes along both sides, top and bottom, and fit light baffles inside. Slots are easier to cut and are equally effective. I recommend, for a 500-watt lamp, a minimum total area of ventilation opening equal to 32 holes, each $\frac{1}{4}$ in. diameter, distributed so as to ensure the draught already mentioned.

A little experiment will show how near the reflector should be to the lamp. In theory, its focal point should coincide with the filament, but often you have to be content with getting it as near to the lamp as possible. About $\frac{1}{4}$ in. should be allowed between.

When fixing the lamp-holder to the slide, it often makes things easier to discard the outer casing and porcelain ring. It will work equally well, and as it is inside the box, there is little danger of anything coming into contact with it while the current is on, and so causing a short circuit.

A trunnion and stand can be fitted as for a flood (see Fig. 6, *A*). If you are hanging it alongside your battens, put in screweyes at various points on top and sides and hang with wires so that the tilt can be altered. On a metal box, add tabs with holes in them, and fix with nuts and bolts.

SEA EFFECTS AND NOISES

By A. E. PETERSON

Founder, Sunday Night Adventurers; Secretary, Kingston Marionette Players, etc.

WITH the arrival of holiday cruising and round-the-world tours, the modern dramatist, quick to grasp the opportunity of arranging his scenes in a new *milieu*, has staged his plays amidst the luxurious surroundings of an ocean liner where his puppets perform their usual tricks to the accompaniment of cocktails and jazz. Gone are the days when the terrors of the sea were summoned to help the play along, and instead of strong plots, where manliness, heroism, and true love walked hand in hand, one has to listen to intrigues developed in the security and comfort of deck chairs and to see their success or frustration as the whim of the author dictates. The settings may be on an elaborate scale, with realistic details, or small box-sets may represent cabins, the bridge of a steamer, the stokehold or fo'c'sle of a tramp, or the saloon of a sailing ship with the 'tween decks portion of the mizzenmast a prominent feature. In plays of the "Pleasure Cruise" variety there is usually a promenade deck with a fairly strong rail over which amorous couples can plight their troth in the glamorous moonlight. As a rule, noise effects are not required, with the exception, perhaps, of an occasional striking of the ship's bell or, if it is misty weather, the long moan of the foghorn.

Eugene O'Neill in his younger days sailed before the mast in both sail and steam, and this fact may be responsible for the number of plays he has written with the sea as a background, and for the characterization of the sailors, who, one is convinced, have actually sailed with him on some ship that has, in the course of time, become the S.S. *Glencairn* of the plays. He obtains some of his effects by simple means. In his one-act play, *In the Zone*, written during the War, the good ship *Glencairn* is passing through the danger zone, and the ever present subject of conversation amongst the hands is mines. There is a thrilling moment when one hears some floating object strike against the iron side of the steamer and they ". . . start to their feet in wide-eyed terror and turn as if to rush on deck. . . ." One of his pre-War plays, *The Moon of the Caribbees*, shows the deck of the *Glencairn* with practically the same crew as one meets in his other sea-plays. The ship is anchored off an island in the West Indies. It is night, and a tropical moon lights the scene. The ". . . port bulwark is sharply defined against a distant strip of coral beach." Two derricks jut out from the foremast and the centre of the stage is occupied by the raised hatch of the hold, which is covered for the night. The men are lying about the deck awaiting the arrival of native women who are bringing off liquor. "A melancholy negro chant, faint and far off, drifts crooning across the water." Three bells are struck, and as the conversation languishes the stillness of the night is again broken by the singing ashore. To counter this Driscoll sings "Blow the man down," and soon the women come alongside and board, bringing with them a generous supply of "booze." In *Ile* O'Neill uses a trick similar to that used by Ibsen in *John Gabriel Borkman*. This is the sound of footsteps of ". . . someone walking up and down the poop overhead."

The mysterious atmosphere of Sutton Vane's play *Outward Bound* is helped by three simple effects. The first is a syren, which early in the play is "low and muffled," and afterwards becomes long and low. This syren effect leads up to one of those moments when even the most hardened playgoer feels his blood run cold. The syren is heard as one of the characters is speaking.

LINGLEY. Well, let's get down to hard facts—I suggest—
DUKE. Too late. Didn't you hear?
LINGLEY. What?
ANN. I heard.
TOM. What?
DUKE. The syren.
TOM. (*After a pause suddenly hysterical.*) I didn't hear anything—I didn't hear anything.
(*Duke and Tom rise. Tom knocks chair over.*)
DUKE. Now, now, Prior.
TOM. I didn't. I didn't. (*Another pause.*) But I can feel something though, can't you?
DUKE. No.

The second effect is a drum that has ". . . a muffled and mysterious and irregular beating," whilst almost at the end of the play the third effect is heard. It is "A faint, very faint, sound of breaking glass off right." In one production of this play the syren effect was obtained by blowing across the top of a rather wide bottle similar to those used to contain pickles or chutney. The sound it produced was most weird, and was made by the operator rounding his lips and breathing a deep toned Ooooooohhhhhhh . . . . Ohhhhhhhhhhhh across, and not down, the mouth of the bottle.

The sea as a spectacle has always been popular, and there is no aspect of it that has not been used at some time or other for stage purposes. The sea itself, tumbling and tossing in anger or just peacefully heaving up and down under some tropical sky, is still seen in pantomimes, where it rocks the raft upon which either Sindbad the Sailor or Robinson Crusoe has been saved from the wreck. The raft is usually a small platform mounted on shallow rockers, and the rolling or tossing motion is supplied by the actor himself who, balanced in the centre, see-saws it up and down. Sometimes the movement is supplied by ropes passed through the stage and worked from underneath. The "sea" is a lightweight stage-cloth, or probably a specially made stout calico, which is painted or dyed. It is fastened to the four sides of the raft and the downstage edge is secured to a batten that stretches from one side of the stage to the other. The loose sides of the cloth are worked in the wing entrances by stage-hands who shake the cloth up and down quickly or slowly as occasion demands. It must have been an effect of this description that was used by Kemble when he produced "*The Tempest*, or *The Enchanted Isle*, with all the scenery, machinery, music, monsters, and the decorations proper to be given, entirely new. The performance will open with a representation of a tempestuous sea (in perpetual agitation), and a storm, in which the usurper's ship is wrecked; the wreck ends with a beautiful shower of fire, and the whole to conclude with a calm sea, on which appears Neptune, poetick god of the ocean and his royal consort, Amphitrite, in a chariot drawn by sea-horses." It was in this production that young Sarah Kemble, the future Mrs. Siddons, made her appearance as Ariel, charming everyone with her grace and beauty.

On a large stage where an effect of this description was required it was customary to station underneath the stagecloth a number of stage-hands who continuously bobbed up and down to suggest the motion of waves. It was an effect of this kind that gave rise to the story of the man whose head was inadvertently pushed through a weak place in the "sea" and was seen by the audience. The story goes on to say that the situation was saved when one of the actors on the ship shouted "Man overboard" and then dived to the rescue. The story may be as true as the one about the actor who doubled the parts of Othello and Iago by the simple expedient of blacking one side of his face and turning sideways to the audience as occasion required.

Some plays demand a ship that can be moved across the stage or is seen at one side before moving out of sight. An example of the latter is seen in Comyns Carr's *Tristram and Iseult*. The play opens with a scene showing "A narrow bay surrounded by rocky shores. At the back to R. a shelving ledge of rock forms a natural quay, by the side of which is moored the ship in which Tristram is to set sail for Ireland. The vessel is set diagonally with its raised stern turned to the audience, the remainder being hidden by a rising wall of rock, behind which it finally glides out of view at the fall of the curtain . . . As the curtain rises sailors are seen passing from the ship to the shore . . ." In the third act the scene is "On board the *Swallow*. The front of the stage is occupied by the centre of the ship, where Iseult's cabin is situated. At the back is the raised forepart of the vessel, the tall mast rising from the upper deck. At the opening of the act the large sail is lowered, disclosing in the sky the glimmerings of a grey dawn, with a view of the sea after a storm . . ." As the act proceeds the sail is hoisted and the ship gets under way. At the end of the act the ship arrives in port, the sails are lowered, and the King steps on board.

Water spectacles staged with the aid of a canvas or an india-rubber tank have provided many a thrill. In an American production the scene represented the sea front with a wharf jutting out at one side of the stage. A steamer and numerous small boats rocked at their moorings. The heroine

was brought on the jetty and then flung overboard by the villain. The water in the tank was about 18 in. deep, and, with many cries for help, she splashed her way to the centre of the tank keeping one hand on the bottom all the time. Her cries brought the hero to the rescue, and he was seen swimming to a rock, which was placed well back in the centre of the stage. He mounted the rock to locate her, and then performed a spectacular dive into the sea and rescued her. The dive was made possible by having in the centre of the stage a tank 6 ft. deep, which was let down through the stage, and around which the canvas tank was fitted. The feat brought to an end a play that could truthfully be described as sensational. Water tanks are still used on the stage in productions like *Kismet*; and in that diverting volume, *Seymour Hicks: Twenty-four Years of an Actor's Life*, the author mentions the use of a similar tank which leaked so much that the business premises of a grocer situated immediately beneath the stage portion of the theatre were flooded out. He also describes the production of a melodrama at the Theatre Royal, Ryde, in which the sensation of the evening was a storm at sea during which he had to rescue the heroine from a "foundering steamer." A stage lifeboat that had already been sent from London had not arrived. In the emergency Hicks and a friend sauntered out and in the temporary absence of the owners "borrowed" a small skiff and a mortar-cart to carry it away. The scenery was ingeniously arranged, a sky cloth upside down made a good sea, and a wave effect was obtained by two swinging pieces of canvas suspended from the flies by four wires. After all the trouble and risks he had run a policeman arrived during the performance to arrest him for "borrowing" the skiff—the effect was spoilt because the wheels of the mortar-cart on which the boat was carried across the stage "came a good foot and a half above the swinging waves and gave the entire show away."

Skiffs and small boats were frequently used stage devices. In Dibdin's *Paul Jones*, described as a melodramatic romance, one saw Captain Corbie, played by Grimaldi at Sadlers Wells, on the edge of a cliff from which he "Plunges into the sea and is seen swimming toward the vessel." George Colman the Younger, describing the trash that was submitted to managers for consideration, mentions a play". . . in five acts, during which the hero of the drama declaimed from the mainmast of a man-of-war without once descending from his position," and, strange to say, some managers assert that the same kind of material is still offered to them.

Under-water scenes have also received attention at the hands of an inventive producer. In one play the audience saw a diver slowly descending a rope ladder hanging from the flies and reaching to stage level. As he moved he leaned forward and with heavy slowness pushed against the current that swirled behind him, his life line, and air pipe. Green floods and a gauze curtain made a startling effect, which was heightened by the sight of fishes swimming in the semi-gloom that hid the wires that supported them. Mermaids still haunt the seashore, luring men to destruction. In Thornton Wilder's playlet *Leviathan* he describes a mermaid, Brigomede, as having ". . . the green airy hair of her kind, entangled with the friendly snail, the iridescent shoulders of all sea-women, the thin grey mouth . . ." and all she wishes for is black hair and a soul.

Producers of the revue type of entertainment have staged dances where a troupe of girls have performed a "wave" dance, and surely the acme of originality was attained by the producer who staged a scene in the Arctic, complete with a realistic impression of the aurora borealis, which flickered over a backcloth by means of coloured lights and a transparency. The dancers were attired in grotesque costumes to represent penguins and wore masks. They performed a dance that was simply a series of slow waddling movements, and they moved about the stage in groups and assumed awkward postures that seemed quite natural. The Arctic regions have also been exploited for dramatic purposes, and the staging of a play amidst the icy wastes is not new. Here is an extract from an old play called *The Orphan of the Frozen Sea*. The play was first staged at the Theatre Royal, Adelphi, London, in 1856, and must have caused the machinist many sleepless nights before it was actually produced. The play opens on "The deck of a ship of the time of Louis XIV," and before twenty words of dialogue have been spoken there is "A manoeuvre of sails." A mutiny breaks out, and at the end

of the act the captain, his wife, and their small child are cast adrift in an open boat. A faithful seaman jumps overboard and accompanies them. The second act opens with a scene showing "A Frozen Ocean. A wild desolate scene. Here and there blocks of snow and pillars of ice. A small snow hut." The four people are starving, and the father has just broken up the boat to provide warmth for his child, who is slowly dying of cold and exposure. Ralph enters.

RALPH. Did you hear nothing?

BARABAS. (*Agitated.*) What, what, Captain?

RALPH. Like a loud moaning, there, there, under our feet, did you not feel the ice tremble on which we stand?

BARABAS. Yes, it seems, it seems as if it moved, as if it raised itself.

RALPH. It is the sea which raises itself, and fights against all obstacles—the waves will break their fetters and become free.

BARABAS. Heaven have mercy on us. The ice is cracking. We are lost.

(*Fresh noise.*)

(*Louise rushes on carrying Martha.*)

LOUISE. What is the matter Ralph, what means that terrible noise?

RALPH. Courage, my wife, be on your guard, see, see.

(*Large pieces of the icebergs break off and fall into the sea. Their fall breaks the surface of the ice in different parts —the sea begins to appear—Louise utters a cry and presses her child to her heart.*)

MARTHA. Mamma, mamma, I am frightened.

(*The icebergs bend, break, and shake. The wind howls, and the waves rise with more violence.*)

BARABAS. Captain, I await your orders.

LOUISE. There is not an instant to be lost. The boat, the boat—quick—quick.

RALPH. The boat is gone.

LOUISE. What do you say?

BARABAS. Hew . . . hew . . .

RALPH. (*Pointing to the child.*) You said let Martha live for an hour, and trust heaven for the rest. I did so, and destroyed the boat.

BARABAS. We are lost.

(*The ice on which he stands separates, and carries him away.*)

RALPH. Barabas . . . (*He tries in vain to help him.*)

LOUISE. Kneel, kneel, my child. (*Martha kneels and lifts her hands in prayer.*) Protector of the feeble and of orphans. (*To Martha*) Repeat after me, my child—Repeat.

MARTHA. Protector of the feeble and orphans.

LOUISE. Thou, who hast the strength of a Father, and the tenderness of a Mother, save us from the abyss that threatens us, and from the wicked who kill.

MARTHA. From the abyss that threatens us, and from the wicked who kill.

LOUISE. (*Aside.*) Now heaven accept my life for hers.

(*Scarcely has she spoken before the ice sinks and they disappear—Louise entirely—then her arms are seen raising the child above the waves.*)

RALPH. My wife, my child.

(*He rushes towards them and sinks; during this time Martha has climbed from her mother's arms on to another iceberg, to which she has been clinging; Louise quite disappears; the ice is seen in all parts raised by the sea; the one on which Martha is rises and falls by turns.*)

MARTHA. Protector of the feeble and of orphans.

(*She raises her hands to heaven.*)

(*A lapse of fifteen years takes place.*)

It is interesting to know that both Martha and Barabas are saved and they meet in the last act. Their rescue from almost certain death is explained to the audience by Barabas, who says, "You found, then, like myself, a Danish vessel, that relieved you from the icebergs and the white bears."

A simple device to suggest the sound of waves breaking on a shore is similar to the cheese-box rain effect that has already been described. In this case the inside of the box is fitted with a shelf that extends across the entire length of the box and is strong enough to hold the weight of the dried peas, which, as the box is turned round, are scooped up and held. When the effect is required the peas are spilled and the noise of the waves receding is made by swinging the box from side to side before the peas are again scooped up ready for the next wave. A strong handle should be fixed to the box where the shelf is screwed to the side.

Spray that is seen may be rice or common salt, thrown into the air by hand or flung from a container fixed to a trap operated by a spring. A stage fog may be suggested either by lighting effects or by using gauze curtains. A fog that lifts, such as may be required in scenes like the one in *Anna Christie*, is obtained by using a number of gauze curtains that are lifted, one after the other, as the fog disappears. The bottom edge of the gauze curtains should be jagged or unevenly cut and should have no batten attached. The effect is heightened by subtle lighting.

ACCOMMODATING THE VOCAL SETTING

By EDWARD DUNN, Hon. F.R.M.C.M.
Director of Music to the Municipal Orchestra and Corporation of Bath

I SUBMITTED suggestions to facilitate the administration of the instrumental forces to meet the general requirements of those operatic conductors who are not thoroughly familiar with orchestral routine.

In actual fact I may be wrong in estimating that the deciding issues of the majority of Selection Committees swing in favour of the conductor with the weight of choral experience as his staple qualification, but my ears and eyes have not deceived me into believing that the control of the orchestra, with many operatic conductors, is an inspiring undertaking.

Continuing with the broad survey of the technique that influences auditory impressions, I will proceed to landmarks which, to many of my readers, may be obvious conclusions; but on the principle of my first contribution, I will, in this case, present fundamental vocal theories for the conductor who is primarily an instrumental expressionist.

Let us recognize, at the outset, that the compelling urge behind the aspirations of those actively associated with dramatic societies is nurtured in the desire to clothe certain emotional experiences in spectacular robes. If the vehicle is the operatic society there is the problem of whether or not the voice will creep through the audition to qualify for the chorus; I am, of course, dealing with the trunk, and not the specialized limbs, of the Society.

We must be prepared to meet the enthusiastic aspirants whose lack of musical knowledge and cool acquaintance with musical notation in no way dampens their ardour, providing there is some general evidence of a manageable voice. Whatever the degree of musical fitness of the rank and file, it must be clearly understood that the burning desire on the part of the musical director to ventilate the practice of vocal exercises at rehearsals must of necessity be ruled out. The producer has too much food for thought on the plate of each acting member to permit of any but the broadly essential musical condiments.

To reach a performance of commendable entertainment value the conductor will not only have to close one eye to certain musical ideals, but submit to being blindfolded on occasions. Frequently does this compromise apply in the case of certain principals, where the need for a competent player is imperative.

The set purpose at an audition for newcomers is obviously to look for voices of reasonably good quality, with a fair smattering of musicality, and a sense of pitch. Do not be critical of the songs submitted at the audition; where there is a lack of musicianship the candidate is not always judicious in the choice of song.

Allow for "nerves" and be on the alert for a sensitive response to the meaning of the song. Any lack of natural musicianship that can be traced at this initial stage may quite easily mark such a vocalist as fertile soil for an artistic bloom at a later date.

Do not adopt an academic examination standard in the sight-reading test; rather make for the satisfaction that the common intervals of unembellished notation can be safely interpreted by the candidate.

One most important point is: If you have accepted the musical directorship of an established Society, make a stipulation that you wish to hold private auditions for all acting members, whatever their individual records of membership. Any committee of vision will welcome and support this request, for the re-trials will often bring to light useful material to introduce a variation in the casting of a future production. At least once a year the musical director should give the sincerely ambitious members of the Society the opportunity of re-trials. Keep a concentrated

record of your investigations; it will prove of value to the committee and producer.

As the full score has to be memorized after arduous spade work with the copies, music rehearsals cannot begin too early in advance of the production rehearsals.

The requirements of a heavy score invests responsibilities in Eight Sections of the Chorus: Sopranos (Two parts), Contraltos (Two parts), Tenors (Two parts), and Basses (Two parts).

In the early stages devote separate evenings to each section. An effort should be made to sustain an evening of full and active interest for everyone concerned. Therefore plan your work so that rehearsals concern everyone present.

For the all-important learning of the notations it is advisable to taboo the lyrics, and to work on the easiest mental process of la-la-ing the notes.

During this foundation work the Chorus, I suggest, should be allowed to remain seated; mental fatigue should be the only strain at this stage.

I do not recommend the planning of breath-marks until the sections are familiar with the notation; even then, no fixed rule can be established, for there are allowances, governed by stage movement and dancing steps, yet to be made.

Interpretation

Before the sections are united for full chorus rehearsals, it will be self-evident that the conductor has made a thorough study of the score, analysing the musical setting in relation to the dramatic text.

I have previously mentioned the fact that the particular conditions of amateur light opera and musical comedy societies allow no margin of time for the application of serious vocal technique, but the closing of that door brings us to an opening the possibilities of which are not exploited sufficiently by a great many conductors, a technique that can elevate the prestige of a Society to envied realms of fine artistic achievement, namely, the Dynamics of Imagination.

The happy expression of music allied to action involves a two-fold musical direction.

(*a*) The acquisition of inspired harmony and balance for the peace-of-ear of our audiences.

(*b*) The conductor's physical definition, or bodily expression, showmanship if you will, which is essential for bringing our two units to a sympathetic point of contact.

Imaginative Inspiration

There should be no difficulty in convincing the members of your company that the artistic success of many celebrity artists is largely a matter of imaginative inspiration.

What of a voice of golden sonority, with a finely tempered and scientifically calculated technique—a thrill?—Yes!—but without the fire of a glowing imagination there are no epitaphs carved for posterity.

Maybe your own particular specialization is the Organ. It is with many amateur operatic conductors. If so, then I sincerely trust that your criterion of musical interpretation is not modelled on the traditional output for that instrument.

I venture to state that the shadows of banality that devitalize the musical presentations of some operatic societies can be tracked down to the square-cut definitions and Offertory austerity imparted to theatre music by those organist-conductors whose all-absorbing musical pursuit lies unswervingly in the flight from manual to manual.

The musical equipment that commands our admiration and awe in the exalted environment of the organ often lacks pliability in a wider area of emotionalism.

If we are to take the fullest advantage of the opportunity of making a refreshing musical experience for both company and audience we must be alive to the need for the condensing of technical ideals into small sugar-coated tabloids.

Shed the Cap and Gown and revered platitudes, and let the Freudian axiom, "From within, out, not from without, in," blaze the trail to a gratifying issue, in face of the mixed assortment of talent that is ours to mould and unify.

It is the complex of dramatic impulse that has inspired the congregation of our little army; consequently the pathway of successful leadership commanding the realms of imagination must be negotiated with bold steps.

Obviously you will attach the greatest musical importance to those numbers where stage movement is arrested during their delivery. In consequence, we must stress the necessity for sustaining

the interest of the audience by the musicality of the interpretation. Quicken the spirit of adventure in your company by opening their field of vision beyond the limitations of the printed marks of expression.

Printed Directions

If the interpretation of a great concert or stage artist teaches us to regard with suspicion many of the printed directions in classic composition, then we are more than justified in remodelling many of the oft-times careless indications in the printed score of a light musical production.

Warn your sections that they should be armed with blackleads for the full rehearsals; the time is short and the score too long to trust the mass memory with your subtleties of phrasing. It may even be desirable in some musical comedy numbers to add to the notation. On the other hand, for the purposes of emphasis, it is occasionally helpful at a climax to take out an isolated chord and substitute a jubilant "shout" effect, or a spoken phrase over the musical accompaniment may prove to be more colourful in shading the dramatic meaning.

It must be appreciated that, with trick effects, abysmal failure attends the experiment unless it is tackled with conviction and a downright attack. Before arriving at definite conclusions on the *tempo* of each number ascertain from the producer the approximate speed of those vocal numbers that incorporate movements.

In the standard light operas there is, more or less, a traditional interpretation, whereas musical comedy production offers the producer more latitude for adroit touches of individual ingenuity, and whilst we might have a formidable argument for the preservation of diction and enunciation, nevertheless, in this age of speed, we must be prepared to modify the construction of certain lyrical phrases, substituting a word here and there to meet what might appear to be an impossible singing *tempo*.

The common faults in a monotonous musical performance can usually be traced to the lack of rhythmical decision and phrasing curves.

In a company that cannot boast of any particular distinction in musical ensemble, there is only one excuse for an uninspiring vocal performance—the musical director.

I cannot believe that there is a society that would fail to respond to the enthusiasm of a conductor who had subjected each number to a searching analysis for the purpose of stamping the pregnant lyrical phrases with associative musical character.

What of the means to this end? Technically, the form and swing of the rhythm together with the rise and fall of the phrasing curve. Emotionally, the personal power to penetrate and illuminate the mass imagination.

A musical sentence has "a come-from and a go-to," and I maintain that the lay-mind will leap with you in framing this device, for it is a comprehensive theory that needs little argument to establish its objective as a common-sense medium to artistic expression in any agency of Art.

Rise and fall in phrasing, be it in tone quantities or the judicious application of rubato, is the mainspring of interpretation.

The high lights of musical attention, as previously mentioned, will be directed to those numbers that are not supported by stage action, to which we must add the big dramatic moments, the strongest of which usually ends the first act. Here, particularly, should the musical director act rather than conduct at this point of the rehearsal if the listeners at the actual production are to feel the thrill of the musical interpretation.

To make a big choral finale triumphant in the consummation of breadth, dignity, and power, so arrange the breath-marks that the four sections do not synchronize the intaking breath at the same points of the bar or phrase.

Rehearsals (United)

I suggest that the grouping of the Chorus should be varied at each full music rehearsal in order to accustom your sections to sing with confidence in almost any formation, thus anticipating the producer's distribution of players for tableaux.

The uniting of the sections calls for immediate consideration of the principles of interpretation, for remember that the score has yet to be memorized by the company.

Every conductor anticipates difficulty in realizing a bright attack in passages that exceed the normal singing range, but the demoralizing fear can be reduced if such numbers are at first

rehearsed in a lower key. In the notation of full choral numbers we can frequently detect "packing" on the part of the composer, to keep the general body of tone active. A shrewd conductor will borrow voices from a section that is engaged on a "packing" line of notation to strengthen the vital melodic and harmonic pillars. Similarly, a unison passage for one section can be enriched and made more robust through the added strength of another section. Inverting this argument, the beauty of extreme *pianissimo* passages is enhanced by reducing the number of vocalists for the specified period.

Another interesting device that is well worth the preparation is the allocation of one choral number for a pre-arranged encore, when, on the repeat for encore, the melody line should be sung by its respective sections with the remainder of the chorus humming the harmonic background.

In concluding this section of tabloid hints for the direction of the Chorus, I must stress the importance of a watchful eye on the interpretative value of facial expression in singing. Spare no effort to emphasize the influence of registering the mood of the moment; it is a time-saver in arriving at an intimate and a sensitive interpretation of a dramatic peak.

Principals

Principals; the operatic import of the word suggests a select company of solo vocalists whose preferment is attributed to distinctive qualities, not always musical, far removed from the rank and file. As my object here is to confront some of the major problems of the musical director I will confine the few observations to the treatment of conditions involving vocally unequipped principals.

Whilst the introduction of transposition leads to hazardous and uncertain pitfalls for negotiation by the orchestra, nevertheless such a measure must be admitted where the limited range of a principal makes the performance of a number in the original key unsafe. Occasionally this difficulty can be obviated through certain adjustments in the notation of the melody line of the original key, in order to narrow down the area within the compass of the voice under consideration.

One can rarely hope to find a competent exponent of a comedy character blessed with an unusually pleasing voice in musical numbers, and in these circumstances I unhesitatingly recommend that free licence should be given for the lyrics to be "pattered" over a light musical accompaniment, with the melody quietly played throughout the number by the first violins or a member of the wood-wind department.

After all, particularly in musical comedy, laughs are the all-important commodity to be circulated by a comedy character.

With the casting of a musical "part" to an unmusical but promising player, special private rehearsals should be undertaken well in advance of the full company rehearsals, to ease the natural anxiety of the Selection Committee in the justification of their particular decision.

Where the vocal qualities and sympathies of a team of principals are happily blended in quartet and trio numbers, the conductor should be on the alert for the opportunity of throwing into strong relief such musical character by reducing the thickness of the instrumental scoring.

Finally, in summing up the preparation of the vocal setting, I would urge the musical director, in his endeavour to make indelible the preconceived colouring and phrasing shapes, to appreciate the necessity for the company's timely assimilation before the producer takes over.

With the beginning of production rehearsals, retire from the scene of action for a while; the producer has a heavier programme of anxieties for all concerned. Not until the stage technique is almost subconscious with the players should the musical director attempt to draw the eyes of the company to his active direction.

However unimpeachable the progressive conductor's musical qualifications are, the golden achievement of an inspired musical performance is accomplished through the appeal to the heart more than to the head.

Colourful ideals are more spontaneously interpreted when they are graced and served with unflagging patience and sympathetic understanding for the complexities that the theory of music assumes to the lay mind.

THE MINOR PARTS—I

By D. GRAHAM DAVIS
Editor of "The Gilbert and Sullivan Journal"

BESIDES the principal parts that have already been considered individually, there are many smaller roles in the Gilbert and Sullivan series. Some of these are actually minor principal roles, with some bearing on the plot. Others are small parts that share in scenes with the more important characters, while there are several names appearing in the dramatis personae of various operas that are allotted to members of the chorus by virtue of a few solo lines of music or some spoken dialogue.

Exactly the same general lines of treatment —the traditional usage—apply to these parts as to the more exalted roles with which we have dealt. It will be remembered that, dealing with the duties and responsibilities of the chorus, I stated that "the chorus is as important to the general scheme (of these operas) as are the principals." So it is with these small parts; principals, minor principals, choristers, and even supers, all fit into a well-balanced whole, each pulling his or her proper weight—no more, no less—for the general good of the production. Therefore, quite as careful a study is called for in respect of the small parts as is the case with the various "grouped" principals. Indeed, in some respects, more; because the less important parts lack the opportunities for attracting attention. A prominent, important part cannot help attracting attention to itself. The lesser roles, however ably they be played and sung, cannot do this. Thus, in any production, they will be taken for granted to some extent, whereas it is safe to say that the amateur will take up a part like Ko-Ko with some recollection (based on previous witnessing of *The Mikado*) as to how it should be played, which, it is to be hoped, has been added to by advice that has been given. So we must, in certain cases, devote more space than might, at first sight, appear necessary to the consideration of the small parts, still preserving the chronological sequence with which the reader is now familiar.

THE FOREMAN OF THE JURY (*Trial by Jury*), although he has a little solo singing, is of no greater importance to the opera than are his eleven colleagues. What prominence the part gains is that which a real foreman would attain, and the player must not, by over-acting or in any other way, allow his performance to get out of focus with that of the rest of the jury. Here and there, as will become apparent from reading the opera, he must lead the jury by little pieces of by-play, but in no other manner must there be the slightest indication of the fact that, because his name is in the body of the programme instead of among those of the chorus, the Foreman is considered to be a "part" rather than an integral part of the chorus.

THE ASSOCIATE, being purely local colour, must also heed the warnings given in the preceding paragraph. What little he has to do is entirely for the sake of the accuracy of the stage picture (as when Counsel hands him a law book, which he passes up to the judge). Accordingly, the Associate's actions, when they occur, must be exact and unobtrusive. In singing the Associate joins with the male chorus (there is no solo work given to the part), and for this reason it is immaterial whether he be tenor, bass, or baritone. In fact it is best to take acting ability solely into account in casting this tiny part.

THE FIRST BRIDESMAID is also a "chorus part." Again, there is no solo singing, and the acting of the part is entirely in dumb show. The Usher brings her a note, which she takes in some surprise. "For me?" she seems to ask, "Who sent it?" The Usher indicates the Judge as the writer. The First Bridesmaid then reads the note, turns round, and joyfully indicates her acceptance of whatever invitation the letter contains. She then folds the note and tucks it in her bodice. This fills in the time until the Plaintiff makes her entrance. The Usher is sent to the First Bridesmaid to retrieve the note and pass it on to the Plaintiff. The Bridesmaid expresses

indignation; she frowns at the Judge, who avoids her gaze, pulls out the letter, throws it on the ground, and stamps on it. Thence, until the finale, there is nothing to distinguish her from the rest of the bridesmaids. In the finale she partners the Defendant.

The Notary (*The Sorcerer*) is one of those many thankless parts which actors are so often called upon to play; parts in which there is so little on which to get a grip. It is easy to succumb to the temptation to caricature a part of this nature. But this would never do so far as the Notary is concerned. The part has to be kept on the level of the straightforward playing of the other parts, and in keeping with the spirit of the opera, from which caricature is entirely missing. Overlooking the fact that such a character would be unlikely to burst into song, one should play the part on the lines of the conventional old-fashioned family lawyer of high comedy. Played on such lines, as a deaf, doddering, snuffily-shabby man, the Notary can be made an effective little study in the hands of a character actor with a good bass voice.

Photo by J. W. Debenham

Major-General Stanley and his Daughters

Mabel and Edith (right) rank as principals; Isobel and Kate (left) are minor parts; but all four should be evenly matched in personality

Mrs. Partlet, the motherly old pew-opener in the same opera, calls for capable acting; it requires an actress who can make her points without in any way having to force them. She must possess a facility for slipping aitches off the beginning of aspirated words (both in singing and speaking), and for tacking them as easily on to others usually devoid of this letter. She fusses about full of concern for her daughter (irresistibly

reminding one of a hen shepherding her one chick). As befits one connected with the church she adopts, as best she may, an unctuous expression and voice. A pleasant smile and personality will go a long way to help in a part that is fundamentally artificial.

Bob Becket (*H.M.S. Pinafore*) exists, as a part, only to sing the bass line in certain concerted numbers—notably in the trio, "A British Tar is a Soaring Soul." In this number, especially, a stolid, deadly serious demeanour is all that is required so far as the acting is concerned. This is a marvellous and by no means easy piece of part singing. The impression given is that the three sailors are absolutely ignorant of *tempo*, phrasing, or keeping together. This unfortunate carpenter's mate struggles gallantly with his part, growling out his words, and suiting the action to them. But his partners run on ahead of him, leaving him perplexed as they finish, a bar or more in front of him. For the full effect of this number, the singer should give it all the seriousness at his command, yet taking care that the laughter does not get so loud and continuous as to drown the music. Becket partners Hebe in the dance that ends the first act, but for the second act finale, he unobtrusively slips into the position of the first bass chorister.

Kate (*The Pirates of Penzance*) might be

Photo by J. W. Debenham

The Peers and the Fairies

Leila (right) and Celia appeal to Lords Mountararat and Tolloller. Well-defined personalities are called for in these small parts, so that the fairies will fit in well with the peers

termed the second soubrette of this opera. She shares something of Edith's vivacity, but on a slightly lower note. She must possess a fair share of personality, not so much to make the part stand out above the chorus, but because, like Edith, she is one of the leading spirits of this large family of sisters.

Isobel, on the other hand, is to all intents and purposes a chorister. All that is required from the part is the ability to speak a few lines of particularly stilted dialogue convincingly, yet to give the impression of being absolutely brainless. She, one feels, is as much the fool of the family as Edith and Kate are its moving forces. Both Kate and Isobel are typical Gilbertian maidens, in that they are practically nothing but puppets.

Major Murgatroyd (*Patience*) is a "light comedy lead" in miniature. He should be depicted as a peppery little man of military caste, greatly resembling, in physique and appearance, Major-General Stanley. Apart from the vocal side of the performance, there is little for the Major to do in the first act except to fit in with the military atmosphere of the scenes in which he mainly appears. In the second act there devolves upon him much of the humour of the scene in which the three officers appear transformed into aesthetes. Here his anguished mutterings and squirmings must win laughs, not sympathetic smiles. But this is a scene that can be seriously marred by over-acting.

The Major's part in this scene can be accounted for in the following way: The girls, Angela and Saphir, although perfectly serious in all they say, speak in a manner that is funny—up to a point. Too much of their flowery, pseudo-poetic language would tend to loss of effect, and to become nothing but rather pointless, boring gush. How, then, is this prevented? By the simple expedient of leavening the speeches by the Major's agonized interjections. These laments and wrigglings take the audience's minds from the patent artificialities of the girls' dialogue to such an extent that their stilted words retain the power to amuse without becoming boring or jarring to the ear of the listeners. It will be seen, then, that the Major is brought into prominence during this episode for a decided reason, and that any attempt on the part of the player to attract too much attention to himself by buffoonery or over-acting would be at the expense of the scene and of the more important characters.

Mr. Bunthorne's Solicitor, although a minor part, without a word to say or a note to sing, repays trouble and study. Of late there has been a tendency (inspired by professional precedent) to regard this part as being in the category of a super—or, at least, of calling for no acting higher than that which the stage carpenter or property master could bring to it. It would be a pity if this precedent were followed in amateur circles, because actually this is a delightful little cameo, calling for as good an actor as does any other part in the opera. The solicitor should be depicted as a dapper little man, with grey hair and well-trimmed moustache and side-whiskers. He is usually seen dressed in the black tail coat and silk hat of the professional man of to-day. The more pleasing, and more correct, effect of a grey frock coat and top hat is recommended. He is, when he first appears, a perky little cock-sparrow of a man (although the distinguished solicitor on whom the appearance of the part is said to have been modelled would not answer to this description). His manner alternates from suave politeness, when he is first introduced, to bland smiles, when he is hailed with blessings by the Rapturous Maidens. But this quickly changes to extreme annoyance, and then terror, as the Dragoons heap curses upon his head. Finally, confused and indignant, he makes a flustered, but dignified, exit. Although it is not indicated in the libretto, the solicitor returns during the angry scenes after Patience has intervened in the drawing for the lottery. He removes the table that he brought in on his first appearance.

The Lady Saphir and The Lady Ella are similar in conception to Angela, though less important. Ella, for instance, is only of account vocally—very much of account, be it added. Saphir is more in evidence during the later stages of the opera, and in this way the two parts are paralleled by Kate and Isobel in *The Pirates of Penzance*. They stand in the same relationship to Angela as do these last-mentioned parts to Edith. The style of acting is identical with that required for Angela—a languid, affected one in the first act, turning to that of "every-day young girls" at the end of the second.

HOW TO MAKE NATURAL GESTURES

BY CONSUELO M. DE REYES

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THERE are certain exercises which are designed to give poise and which can be of the greatest assistance in teaching self-conscious actors. Start your rehearsal by getting your players to stand with their backs against a wall and to assume an upright position; then ask them to stand slightly on their toes, leaning forward a little with their arms hanging loose and easy. The head should be kept up so that the body forms one straight line; head, shoulders, hips, and knees all on an axis, the knees being kept straight, but not stiff. The resultant balance and uprightness gives freedom, bodily control, and a natural voice position. Of all the actresses on the English stage, Miss Marie Tempest gives, perhaps, the most perfect example of poise. Her figure appears so straight, so poised, so relaxed and easy, and yet so absolutely controlled, that it is a perfect model for graceful and correct deportment.

The next essential is to secure a good poise of the neck. The influence of the neck in any characterization is enormous. Many theatregoers have seen actors who ruined otherwise good acting because their heads seemed to be rigidly fixed to their bodies, and they possessed no fluidity of movement. To secure a head and shoulders poise, as well as to aid in relaxing the voice, rotate the head slowly about the shoulders, relaxing as much as possible, but taking care not to move or rotate the shoulders or body. This will remove any tension of the throat, clear the voice, and give control and poise. If the players become giddy it is a definite sign that the motions of the head and neck are not perfectly under control.

To secure still further bodily control, while retaining the poise and uprightness of the position, the following exercise should be undertaken. Swing the leg to and fro as far as possible; kick as high as possible; rotate the foot about the ankle and the torso about the hip; bend backwards and forwards as far as possible, keeping the knees straight. All these exercises will combine to tone up the body and bestow strength, grace, and control. Things seen surpass things heard on the stage, and, therefore, gesture and movement are of the utmost importance. The gesture should always start just before the speech. Thus when asking for something, the actor should reach for it just an instant before he actually does ask for it. It is the natural thing to do, and it helps the audience, who thus see the action before they hear the request. The actor can also afford to "hold" the gesture longer than he would in life, in order to let the audience see it and thus give it effectiveness. A few simple exercises such as the following are recommended to improve technique.

Wave to a friend who is leaving you on an outgoing ship. Wave to one who is just arriving. Wave a red flag to stop a train in danger. Chase a mouse round the room with a coal shovel. A man on a tub pleads with a crowd in Hyde Park and exhorts them not to come into conflict with the police. A poor laundress says that her head aches; a Society woman makes the same remark. How do their gestures differ?

When these exercises are practised, it will be noted what an important part expressiveness of feature plays in the revelation of the theme. To make the face reveal the mind is the subtlest art. The actor must avoid the over-expressionism and mouthings that are too frequently seen on the films, although it may be necessary to deepen the natural expression slightly to make it visible to the audience.

In expression, use of the eyes is highly important: raising, lowering, gazing straight ahead, staring, dilating the pupils, gazing unseeingly—all are capable of infinite variation according to the required mood. Expressions of the mouth, which can be heightened by make-up, should be practised thoroughly before a mirror. Endeavour to assume, in turn, a drooping mouth, a mouth

turned up at the corners, a pursed up, puckered mouth of determination, a twisted, grotesque mouth, a drawn in, tightly stretched, toothless mouth of old age—the possibilities are many. A mobile, stretchable face is often the result of continuous acting. Clenched teeth, and a firm set jaw or a drawn-in chin and stiff neck, may express

EXERCISE IN CHARACTERIZATION AND POISE OF THREE OLD MEN
A production in the Children's Theatre

determination or stubbornness, a quavering jaw emotional upset, a dropping jaw either wonder or simplicity. In order to obtain ease in facial expression undertake the following exercises—

Try to smile in various ways—thoughtfully, sardonically, joyfully, sadly.

Reveal by your expression—

I don't believe it.

I smell something burning.

With quivering face, "It can't be true."

Though circumstances may not permit you to say it, express in looks "I hate you."

How would you look and act if you were to imagine yourself shadowed by a criminal on a dark, lonely night?

Come suddenly face to face with a huge, coiled snake.

A firework suddenly explodes under your chair.

Show surprise, terror, mingled amusement, and relief.

These exercises will give confidence to players. They will now have learnt the technique of a certain amount of expression. The next step is to practise the players getting on and off the stage with ease. This business appears to be so easy that amateurs sometimes give it too little attention. They should bear in mind that it is the start and end of a scene that remains in the memory. To fail with this business is to fail in dramatic emphasis, for a good opening arouses interest, and a good conclusion summarizes the events of the act or play with a brief and symbolic gesture, pictures it for us unforgettably.

One of the most brilliant methods of awaking suspense in the audience was adopted many years ago by a now world-famous comedian when he was merely an insignificant negro player in a seaside troupe. The curtain rose on an empty stage; there was silence and expectation; then from the wings a white-gloved hand would appear followed by a few wiggles of the fingers, and a sudden withdrawal that always aroused the audience to great expectancy and mirth. Then the hand would reappear and be followed by a doleful black face, half-curious and half-frightened, which looked round a little, and then dodged suddenly back out of sight. By this time, the audience would laugh a little. Then a figure would step out and begin to cross the stage, stop at the centre, look at the audience, and then turn as if frightened and walk back to the starting point or rapidly from one wing to the opposite one, as if going somewhere, oblivious of the audience. All these and many other movements were carried out without a word until the audience were roused to laughter and expectation. As this was the purpose, the entrances and exits were carefully planned to show off the character in an attitude of mock nervousness, the element of surprise added suspense, and the rest was easy, for an actor who was clever enough to go on and off so skilfully was sure to have other surprises that would be just as delightful, and the fact that he had already gained the confidence of his audience before he started his act made the rest of his work simple.

An exercise such as the above mime also proves to be extremely successful in training players to overcome nervousness. The chief consideration on entering the stage is the purpose for which the

entry is made. Similarly, with exits, the intention, and not the direction, gives the interest. The player must get into his part before the audience sees him, and not wait to let the audience see him getting into it. If he enters talking, he should begin to talk before he appears in the doorway, and when going out he should talk more loudly off than when on the stage in order to make his voice carry sufficiently.

The audience likes to hear a player approach talking strongly and well as though the things that were done before an entry were parts of those that are done on the stage. The essential quality to preserve when getting on or off the stage is naturalness. Those who have seen a performance of *The Torchbearers* know how ridicule is poured on the would-be players who hug walls and stumble over door sills, with a complete destruction of poise and dramatic illusion.

It is frequently a great help for an actor to make what is termed a broken exit. This means a stop, a half return, a pause, and then a complete exit. It is often more life-like than would otherwise be the case, and the element of suspense increases the effectiveness of the departure. Many players develop, by long experience, their characteristic methods of getting on and off the stage. George Arliss, for instance, actually exits and enters quickly, but always with a break in the movement. This combines neatness and dispatch with natural ease, and is a great improvement over merely walking on and off.

Exercises such as the following help players to realize the significance of their walk.

Enter the stage from centre-back quite simply. Is there an objective in the entrance? Try to show it. Enter from another room at the side and then enter from the outside. What is the difference between the two? No entry is purposeless. Get the purpose and get into it before entering. Enter as if you were a labourer home from the field and expecting supper. Enter like a lawyer returning from his office. Enter like a schoolboy. Enter to people whom you wish to see, to those you do not know, to those you dislike and of whom you are afraid. Try opening and closing a door. What can you express by doing it? Open a door and close it as a nurse does; close it as an angry person does; as Juliet did, with wavering hesitation, when she bid her nurse farewell. Enter and close the door hurriedly as if to bar out burglars, and as if to flee from the police. Enter with a feeling that you have forgotten something. Go back for it and keep your audience interested while you are bringing it in. Enter as various types might enter (*a*) a doctor, (*b*) a salesman, (*c*) a *prima donna*,

PRODUCTION OF "COLUMBINE IN CRICKLEBURY"
At the Little Theatre, Bath, showing the value of an arrested action

(*d*) a thief, (*e*) a lecturer. Find some habit expressive of each, and endeavour to reveal the person by an entry without words.

Try to fit a few impromptu words to the above characters, and see what characterization you can thus add to their entrances, remembering to denote their intellectual attainments by the speed of your speech. Now add a definite mood to your characters, and enter as an overworked doctor, a gratified salesman, a triumphant *prima donna*, a thief who has just had a meal, and a lecturer who finds that he has mistaken the hour of his class. Enter as the following characters enter in the plays: (*a*) As the Ghost in *Hamlet*. (*b*) As Caesar in Shaw's *Caesar and Cleopatra*. (*c*) As Richard III in *Richard III*. (*d*) As Malvolio strutting to show off his cross-gartered leg. (*e*) As

Portia when she returns home by moonlight. (*f*) As Androcles in Shaw's *Androcles and the Lion*. (*g*) As Lady Macbeth sleep-walking. (*h*) As Mrs. Hardcastle after a night in the coach, and (*i*) as Tony Lumpkin in *She Stoops to Conquer*. Then proceed to group actors. Imagine that a small body of players on the stage wish to go to a ball-room from which sounds of music are emanating from the left. Let them all try to go at once; then try letting one couple go, then another, until all have gone. Which is the better plan? Do the characters keep on chatting softly after the exit to end the illusion?

Then experiment with the opening scenes. Imagine that you start with a stage set for an office. Try opening the curtain with an empty stage, and then let a typist enter and go to work. Now experiment with the typist at work as the curtain rises. Which gives the most atmosphere? Set a stage as a drawing-room. Try an empty stage, and then try one with a piano being played and people grouped around it. See which combines the maximum amount of arrest.

The various ways in which great plays such as *Hamlet*, *Richard III*, and *Romeo and Juliet* open can be discussed occasionally. If these ways are actually presented on the stage, interest to both players and dramatists in the group will be created, and many practical points on stage technique will become apparent.

If the play to be presented is a "period play" the value of getting soaked in the period is inestimable, and as many pictures as possible should be obtained of the characters and scenes. These can be found in art galleries, studios, picture papers, etc. Invaluable suggestions of action, habit, and expression will be discovered in them. Statues and paintings are the essence of theatrical art in posture, gesture, and dress expression.

If the play is an historical one, the actual scenes recorded can often be visited. Thus if a production of John Drinkwater's *Oliver Cromwell* is intended, those who have visited Edgehill and Naseby will retain a far livelier imagination of the scenes, and thus act with much greater emotion. Indeed, the acting of chronicle plays is amply justified as the most effective method of teaching history, since the creative effort of acting invests the whole study with a lively interest. Such subjects form, moreover, a potent inspiration to those who will be the builders of the commonwealth of the future, and the stirring passages of *Abraham Lincoln*, *St. Joan*, *Clive of India*, etc., may well exercise the greatest influence on the heroic mind of youth.

The point then arises: "How may an actor throw himself into a part?" The answer is simple and inevitable: By *being* the character, and then reading the lines as naturally as he would speak them. This is a matter of imagination whereby the player not only puts himself into the character's place, looking, speaking, and acting like him, but also invades his psychology, mental outlook, and mood, till he actually feels like the character he is called upon to portray.

If one were asked: What are the attributes most required by an actor? the answer would be: A good physique, including a good voice, a nervous, emotional temperament, by which is meant a responsive nature, an acute imagination, theatrical instinct, or the ability to interest by being interested, and dramatic intelligence, which implies the power to reason out the constructive meaning of a situation, together with the characteristic causes and effects of its evolution. Some of these qualities may come by nature; others can be cultivated by direction and practice. A good literary, artistic, and social background will greatly aid the imagination and dramatic intelligence. The actor must be a student of human nature in all its moods, in the streets and factories, and on the farms, as well as in the great masterpieces of literature. He must get the habit of his art; he must watch the life about him, noting its tricks of feature, its passion and humours that flower into drama, and how best these episodes can be revealed to others. The actor is, perhaps, best described as a human Kodak, and to each picture that he registers he must give the composition or relative meaning that a good picture requires.

Miss M. Gertrude Pickersgill

FIRST PRINCIPLES IN BALANCE AND POISE

By M. GERTRUDE PICKERSGILL, B.A. (Lond.), L.R.A.M. (Eloc.)
Principal, The London School of Dramatic Art

AMATEUR societies to-day are so numerous and aim so high that they can no longer afford to rely upon the rough and ready methods of twenty-five years ago. The presentation of a play calls for two things: (1) the individual work of the players; (2) the grouping and harmonizing of the players into their stage setting by the producer.

In all matters relating to stage, costume, and lighting, real progress has been made, but though the general standard of acting is steadily improving, inadequacy of movement and lack of poise still hamper many of the players.

An audience must be made to hear. Therefore players have given more attention to speech than to movement; but the art of acting depends upon the perfect co-ordination of these two, and this co-ordination can only be attained if the actor has mastered *both* arts. Let any individual—child or grown-up—have to assume a character—to walk, stand, and in every look and action *be* that character, just as clearly as to speak with its voice—and in most cases a curious stiffness descends on the performer that totally destroys his ability to express his intention, however right that may be, and very often is.

This sad divorce of word and action springs, I believe, mainly from two fallacies that are slowly dying. The first is that "Gesture" *cannot* be taught, and that, if people have learnt to move without awkwardness and to stand well, they will do so in any circumstances and, therefore, the rest is best left to the performer's inspiration. The second is that "Gesture" *can* be taught by practising a series of movements, mainly of the lips, eyes, and hands, to signify emotions.

Now both these fallacies contain a grain of truth. Those who believe that all gesture must spring from the performer's mind and feeling are right, but they have no method of ensuring that these results, which will not come unguided, will be obtained. On the other hand, those who hold that the features and limbs can be trained to express are also right—but their methods are wrong since they do not train a performer's intelligence, but merely his imitative powers.

I want to show that Mime, rightly understood and practised, should avoid the errors of both these groups.

The word mime is not generally understood: it conveys to the lay mind the semi-ballet of the dancing school, the dramatization of ballads (which differ little from dumb charades), or the highly conventional performances of the fifteenth-century *Commedia* dell' *Arte* Players. I would like the meaning of the term to be extended to include something of all these, but much more—the whole world of silent, significant, universal expression.

To attain this end a twofold process is necessary. The body, which is the medium, must be trained to such a supple and quick muscular control that it will respond subconsciously and instantly to the mental processes of its possessor; and the imagination must be trained in the study of emotions and in the observation of human character. It is a mistake to start with a simultaneous study of the two parts of the subject. The player's attention is then divided between the purely muscular and the purely mental processes before he has control over either, and no co-ordinated performance results. They can, however, be studied side by side, and soon they merge naturally into one, while from the beginning creative work is done by the player whose instinctive desire to express thought in action is thus satisfied.

It is difficult to explain on paper the method of a training that really demands demonstration. The following description, however, will give an idea of the initial stages.

EXERCISE 1

Walk a few steps at your ordinary pace in order to approach the exercise without any unnatural

FIG. 1. CORRECT ATTITUDE—
WEIGHT CENTRALIZED

stiffening; then change to a slow walk, counting six for every two steps.

FIG. 2. INCORRECT ATTITUDE—
WEIGHT THROWN BACK

Care should be taken—

1. To carry the weight forward each time.
2. To keep the entire body within the vertical line (see Figs. 1, 2, and 3).

EXERCISE 2

Next, combine with the progressive steps a circular movement of the arms—stretch them sideways from the shoulders, palms downwards, and slowly lower them and complete the circle above the head.

It is most important that these combined movements should be rhythmical, i.e. that the legs and arms should move in consort and that the count of six should extend evenly throughout the exercise.

The second basic exercise gives the reverse poise. Practise it as in the former exercise: first,

FIG. 3. INCORRECT ATTITUDE—
WEIGHT THROWN FORWARD

by two steps *backward*; combine with this a reverse movement of the arms, and observe the same rhythmic harmony as in the first exercise.

Though a lack of balance will not be corrected at a first or at many subsequent practices, it is possible at the start to do original work by extending the exercises as follows—

Focus the mind upon the growing idea of Triumph, at the same time going through the same progressive steps and arm movements as in Exercise 1. Express Fear with backward steps.

The effect will probably lack rhythm and symmetry, but it will result in a rough co-ordination of thought and action, produced from *within*.

M. Gertrude Pickersgill

PRODUCTION

By MARY KELLY

Author of the Pageants of Selborne, Rillington, Bradstone, Launceston, and "The Pitifull Queene," Exeter, etc.

A GREAT deal hangs on the choice of a Pageant-Master, and those Committees are ill-advised who economize on the fee, and get an inexperienced amateur to do the work for nothing. In the first place, it is heavy, and takes up the whole time of the Pageant-Master for several months, so that no Committee is justified in asking for so much without payment. In the second place, pageant production needs all the technical skill, knowledge of period and of crowd work that the professional can give, and more besides. There have been too many pageants in which inept production has followed on feeble writing and conception, and district after district has thrown away its history thus. The professional knows by instinct what are the essentials of the drama, and how to make them appear, how to make bricks with little straw, and how to salve an antiquarian's pageant. He or she knows, too, how to get the utmost from the hordes of untrained players, and the players feel that confidence that comes only from working with someone who knows his or her job.

It is not every professional producer, however, who can, or who will, undertake this work. Special qualities and a special kind of personality are needed: he must have a considerable gift of organization, the power to inspire people with enthusiasm, and a tactfully autocratic manner.

The crowds are large and untrained, of course —but it must be remembered that they are also free agents, bound only by a promise, often exceedingly busy people, and that they are already sacrificing a great deal for their pageant. The producer, therefore, cannot afford to "throw his weight about," since that will lead only to a gradual evaporation of the crowd; but he can rely on an underlying local patriotism as the mainspring of the pageant. However big a name he has in the theatre, he will always matter less to the players than the home that they celebrate —and it is a fact that big names grow smaller and smaller as they recede from London! Generally speaking, the influence of the producer makes itself felt quite soon, and the result is a quickening interest and enthusiasm that grow in impetus to the final performance.

The Pageant-Master will want to work with big effects, and should not be hampered by having to train every unit of his crowd. He will, therefore, have under him a *sub-Producer in every episode*. For this post the best possible people are local experienced amateur producers, who work voluntarily. They are, of course, entirely under his command, and they gain a great deal from working under an experienced man or woman of the theatre. The sub-producer can do much to help the Pageant-Master in the preparation of the scenes, and a proportion of the crowd work will be delegated to him. To begin with, he will know each member of his crowd, and recognize individual capabilities, so that he can use them in the right place. He will divide the crowd into groups, each under a *section-leader*, who will be responsible to him for the general movement of the group, as a collie to the shepherd. This method is by far the best, since the producer is closely in touch with one person, on whom he can rely for the working of the group, and in pageants for which only one rehearsal on the real stage is possible it prevents disintegration. These section-leaders must be reliable people and good actors—they have to work up the emotion in their groups, start a shout or a laugh, close or open or turn the group as required, and generally keep its tone up or down as the Pageant-Master wishes. If they are irregular or inattentive, they should be changed at once, for only reliable people are of any use at this job. They must always keep an eye on the producer, since through them he "conducts" his crowd. Without them, he has to run from end to end of the large stage and a lot of time and energy is wasted. The sub-producer takes his whole crowd, or sections of it, frequently, and works at *the timing*

of all reaction. This inevitably comes more slowly out of doors; the idea takes longer to reach the minds (especially at the edges of the crowd), sound travels more slowly, the players are often inattentive and miss the moment, and so on. It is not easy to turn a number of half-interested, conversational, social acquaintances into a unit that has force and character. The sub-producer, therefore, has to get his crowd thoroughly to understand the scene first, and then to mould it into something that the Pageant-Master can use effectively when he rehearses. He can interest them with little difficulty if they feel that he expects real acting from them; what bores crowds is being treated as lay figures to fill up spaces and wear fancy dress. The local amateur producer will be far better as sub-producer than a professional who is quite outside the place; he knows his people and their capabilities, and they know him and are not afraid of him.

The sub-producer will have *every entrance and exit, and all movements about the acting area, timed*, when he has had instructions from the Pageant-Master as to the pace required. He must know how long it will take for a funeral procession to go 300 yards, or a Cavalier charge at full gallop half a mile, and the time any character will want to get from point to point on the stage. False calculations on these points cause serious trouble, for a character or a procession that is started late can never arrive at the dramatic moment, and thus the scene can easily be spoilt. Anything may happen—the crowd may miss its signal and be standing about chattering; the audience may have strayed across their way, and be obstructing them; the horses may be restive, and either jib or bolt; corpses may not be ready, and so on—the producer is never wholly free from anxiety about entrances on an outdoor stage. But if the sub-producer has had all these worked out, and has marked the moment in the prompt book when the signal should be given, the Pageant-Master will feel less nervous about them, and have a basis on which to work to his climaxes.

There is a good deal of timing that never comes into theatre production, but on which many of the effects of outdoor work depend.

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SCENE FROM "HENRY VIII," NASH COURT, MARNHULL, DORSET

There is the important point of *timing the passage of an idea or emotion* through the crowd. Now if the whole enormous crowd were to respond instantly to an idea sent out from the focus point, the audience would at once feel that they had been drilled; and, though the most careful drill is needed for everything that the crowd does, the audience must never guess it. Suppose that the idea emanates from a focal point, as in the Forum Scene in *Julius Caesar*; the emotion will spread outwards gradually. It has to pass out towards the edges of the crowd, and will, inevitably, in a large crowd, weaken as it goes. The fire of emotion is in the middle, which must be kept alive and moving, but the distant parts of the crowd will only have a reflection of the fire at first. The Pageant-Master has to get this passing out of the idea carefully worked, and much time has to be spent on it at rehearsal. Again, an idea may come in gradually from outside, and may move slowly and almost imperceptibly round the crowd, as in the scene in *Elizabeth of England*, when the news of the defeat of the Armada was brought to Philip of Spain. The King was at Mass, kneeling before the high altar: a messenger entered down stage, and whispered to a kneeling figure close to him—this figure turned with a face of consternation to hear more, and then passed on the message. The news crept like a snake round among the figures until the audience was keyed up to know the effect on the King when it reached him. The size of the crowd will regulate the timing to some extent. The first growth of an idea will be much slower in a large crowd than in a small, since it has farther to go and is more dispersed. On the other hand, a large crowd that has once grasped an idea will act more swiftly, the decision flaring up amongst them like fire in straw, whereas a small crowd has to gather courage and confidence before it does anything. The audience has the whole crowd in view; there can be no suggestion of an army by a few men passing a window or any such device. There they all are, and everyone can see them! A feeble producer will not be able to keep his crowd properly keyed up and entirely

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STAGE FOR "THE TEMPEST," PORT CURNO, CORNWALL

in the scene; there will be many dead spots, and many inattentive people who can damage the scene very badly indeed. The Pageant-Master must be able to inspire his whole crowd so strongly with the idea that each individual becomes caught up in it.

The rhythm of emotion, too, has much greater chance than it can ever get in a theatre—the movement towards or away from the compelling idea, the breaking, the uniting, scattering, change of *tempo*, and so on. All this rhythm is so strong on the big acting area and with a large number of people that it inevitably has some relation to dance-drama on a big scale, and it is in this side of pageant work that the Laban Movement would prove a valuable asset. It would be extremely interesting to see real experimental work in this direction, and, indeed, in the whole matter of crowd production on a large scale, since the crowd is a magnificent instrument in the hands of a good producer.

What I have said about *the principals* in the book applies equally to the production. They must be emphasized in every possible way and great stress laid upon them. This will be done in many ways—the character may be mounted; his dress will be strongly contrasted with that of the rest; his make-up will be clearly defined; and his gesture and movement will be strong and well characterized. It will be necessary, too, for him to have a good carrying voice, and if he is mounted to have his horse in perfect control. Principal speaking parts should never be numerous, but in every scene there will always be a number of Important Personages that are not principals in the dramatic sense, but that satisfy those who want a prominent position and a smart dress, and who act so badly that they cannot be used in the crowd. As the principals will usually be historical characters, both producer and actor should read up about them to discover the characteristics and habits that the well-informed part of the audience will recognize. Such people as Charles II, Dr. Johnson, or Lord Beaconsfield should be unmistakable directly they appear.

Unlike babies and some of the domestic animals on whose actions no one can rely, *horses* are a real asset to the producer. A character that is mounted is raised to a different level from the crowd, and gains emphasis at once; if he is a good horseman, he and his horse are one, and you get a larger unit. The horse is so sensitive to his rider that he appears to act with him, and, after several rehearsals, is actually ready for his movements. The man gains dignity, and no good rider is ever ungraceful on his horse. One hand is occupied with the reins, of course, but he need never feel the embarrassment of not knowing what to do with his hands. Again, he has greater variety of pace in movement than if he were on foot. When a number of characters are mounted, you get an underlying rhythm from the horses themselves, and from the sway of the riders' bodies; the audience will always be thrilled by the sweep of a gallop or the measured movement of a triumphant army—whether the humans get their drama over or not, the horses always will. One essential thing about scenes played on horseback is that *they should always be rehearsed on horseback*, and, if possible, on the same horses. The Committee does not always realize this, but the Pageant-Master should insist.

Dancing and music have to be floated into the mixture with a light hand. It is a real bore to see amateur dancers plodding painstakingly through a period dance, wobbling down on curtsys and almost counting aloud, and folk dancing can easily be overdone. Dancing is a precious bit of pattern, but it is seldom that the whole of any dance is needed, and it is necessary to adapt the actual period dances for stage use. They should be taught by someone who really knows them, and understands their stage value, and even then the Pageant-Master must feel free to cut them off when he wishes, to fade them out, and to do anything he likes with them. It is exactly the same with songs and instrumental music. Great care should be taken in the study and choice of them, and then they should come in little snatches; bursts of music that suddenly disappear, bawled out by a crowd, and so on. It must not be museum music, nor concert music, nor musical comedy music, but the kind of music that comes in and out of ordinary life. In *Conversation Piece* Mr. Noel Coward made a charming use of music, melting it in and out of the dialogue almost imperceptibly, which might well be suggestive to Pageant-Masters.

ORGANIZING A FESTIVAL

By JOHN BOURNE

Editor of "New One-Act Plays of 1933"; Author of "The Second Visit," "Puck's Good Deed," and other Plays

COMMITTEES and organizers always have to undertake a lot of work for which they get little credit. When a dramatic festival or competition has to be organized all sorts of difficult people have to be "managed."

Sometimes one person alone can do the work. The usual way is to appoint a committee, of which there are two effective kinds. One is a body consisting of representatives of the societies that enter for the festival; the other is a group of people who are independent of the entrants. There is a third kind, which is a combination of the other two, but, while not ruling it out, it is to be avoided because it opens the door to charges—generally unfounded—of favouritism.

My own opinion, based on experiences of all kinds of committees in London and the provinces, is that a fully representative committee is the best. The independent committee is inclined to be too much involved in the wheels of organization, and is tempted to be dictatorial. The fully representative committee has its drawbacks, since it may be unwieldy and, occasionally, unpractical; but it does not lack enthusiasm, and it is always out to help itself—which means, paradoxically, to help that community of societies whose main idea is not mere numbers and figures and methods, but good dramatic performances. Some of the happiest committee work of which I have had experience has been that in which half a dozen societies have got together and organized their own festival. Each was given a sense of the difficulties of the others, the whole organization was a dovetailed effort, and lasting friendships were made. Some of the unhappiest times I have had have been as a member of a committee more or less remote from the entrants. We moved those concerned about like pawns, and wondered afterwards why so few of them entered the following year.

However, finance is the first thing to consider. In this connexion keep the entrance fee as low as possible. If the average society has to pay more than half-a-guinea in addition to the royalty on the play that is to be produced, it may be reluctant to enter. By far the best arrangement is to relieve entrants of paying royalties. Nothing appeals to them so strongly as the fact that, apart from the entrance fee, they need not spend another penny on their production.

Programmes can pay for themselves—by advertisements and by the charge that is made for them. It is nearly always possible to obtain a few donations towards a festival, since it is of interest to educationists and people who want to foster the community spirit. Even the Customs and Excise authorities have it in their discretion to exempt a festival (on the ground that it is "educational") from Entertainment Tax, provided the adjudication is made a definite item in the programme and that there is no *entr'acte* music, mechanical or otherwise. This exemption must be applied for well in advance.

When booking the hall make sure that it is licensed for dramatic performances. If it is not, the manager must apply to the local justices for an occasional licence. If any children are to take part during the evening it is necessary to ask the magistrates' permission for them to appear. If, as frequently happens, a play is to be performed for the first time in public it must be licensed by the Lord Chamberlain. It is best to put the onus of licensing on the society that is to produce it. The society may pass this on to the author, but whoever meets the obligation must apply for a form of application to the Lord Chamberlain (St. James's Palace, London, S.W.1) at least a fortnight in advance of the performance. The fee is a guinea for a one-act play. In law, the responsibility lies with the manager of the hall or theatre, as it is to him, and not the society, or the author, that the Lord Chamberlain eventually issues the licence. All

managers, however, will expect you to see that this matter is put in hand for them. In any case, you cannot expect them to pay for the licence.

Teams should be told, upon entering, the dimensions of the stage, the colour of the curtain-set (preferably neutral), details of the lighting equipment, and what props and furniture are available. Teams should be told quite frankly at the outset that they must provide any distinctive and peculiar props or furniture that are essential for their own productions. The furniture provided by the committee should be items that are common to all, or that can reasonably be expected to be found in the average hall—such as tables, chairs, and a settee.

Places on the programme can generally be arranged to suit the plays; otherwise the best way is to ballot. Someone, who is independent of all the teams should be appointed stage director for the purpose of timing and controlling arrangements while the curtain is down.

Two other points need careful consideration in arranging a festival: (1) adjudication and (2) publicity. In certain competitions the adjudicator is chosen by a body that is independent of the local committee. Even so, the opinion of the local organization counts, and should be expressed. The best adjudicator is the man or woman who first and foremost has a judicial mind and *knows the movement from the inside*. A great many people know a great deal about drama in general, and a still larger number know one or two aspects only of it. In competitions and festivals we are not concerned with generalizations on the one hand or side-issues on the other. It is undesirable, for example, to appoint as a judge of rural drama a man whose whole life has been spent on the West End stage. Similarly, it is not helpful, in connexion with a festival the aim of which is to encourage the progressive spirit in the amateur theatre, to appoint as adjudicator an old "pro." who is full of prejudices and out-of-date ideas, or a young "pro." full of "arty" theories. It is still worse to appoint somebody who patronizingly talks down to "these amateurs." I do not believe that anyone ought to judge an amateur festival who has never been in close contact with the Amateur Movement, or who does not know the one-act play (and many professionals do not), or who is an expert in one branch of drama only—such as elocution, lighting, or playwriting. The adjudicators who are wanted are the well-read people with broad sympathies, judicial minds, experience of the work, and the ability to express themselves along the lines of the aims and scope of the particular effort that they are judging and trying to help.

Publicity for a festival is slightly different from that adopted in connexion with other dramatic work. There is more "news" in it for the Press. Frequently, the dramatic reputation of a town or village is at stake. If a local team is sent forward to a County or London Final the fact is worth recording. The Press should, therefore, be encouraged to watch for this from the start. Local trophies also help, and in many parts of the country the Press is the first to assist in this direction by offering one. Civic authorities can be approached. The adjudicator's name has been known to be an attraction, and his photograph may be reproduced in the local papers. Educationists and people who are interested in "the Drama" will support a festival, although they may hesitate to patronize one society's performance. Production of the work of a local playwright is an additional draw. The publicity section of the committee should emphasize the fact, and study other plays to ascertain if there is anything novel or specially interesting about them. I have never seen a programme of four one-act plays about which I could not write something in relation to the authors or the origins or the plots or the settings. Are they prize-winning plays? Are they new? Do they demand some special "effect"? Is there an actor in the festival who has an unusual part? Is the programme all comedy, or all thrills, or does it contain something of everything? These and many other questions, with their answers, will provide valuable publicity material.

Finally, the best way to run a festival is to be enthusiastic about it. Make it a festival in the full sense of the term. Then you will discover that you have learned much, lost nothing, and that you are eager to continue the work of making "hempen home-spuns" into finer cloth.

SCENE PAINTING

By HAL D. STEWART
Author of "Rizzio's Boots," "The Blind Eye," etc.

MY advice to amateurs who propose to paint their own scenery is a little like Mr. Punch's famous advice to those about to marry. It is, however, less sweeping. I would not advocate that they should do no scene painting at all, but I would suggest definitely that they should confine their activities in this direction within narrow limits.

The painting of the flat surfaces of an ordinary interior set is well within the scope of the talent possessed by any amateur club, but elaborate painting, such as that required for a backcloth depicting a landscape scene, should not be attempted unless the society has in its ranks someone who is skilled in the art of scene painting.

By imposing this limitation on their scenic work, I do not believe that the members of any society will limit their scope as far as play production is concerned. Painted backcloths are out of date, and there is seldom an occasion when a plain backcloth, supplemented by suitable cut outs, is not quite as convincing as a cloth painted by an expert. It is certainly more artistic.

At the same time, the scenery you use must be painted. Even a plain backcloth must be painted with a flat wash of colour. Scenery is always painted in water colour. Oil is expensive, and is apt to cause reflections of light.

Before painting a new canvas it must be primed. The priming coat is composed of a solution of size and white paint, in water. A quarter of a pound of size and a quarter of a stone of white dissolved in a pail of water makes a good priming coat. Size is really powdered glue, and is sold in packets under that trade name. Paint your canvas with an even surface of this priming coat, and allow it to dry completely. It will then be ready to paint to whatever colour you require.

Mix your paint in exactly the same manner as for the priming, except that in place of white use whatever pigment or pigments you require. Paint for scene painting is sold dry in the form of powder. It is mixed with the size solution because the size is necessary to bind it to the canvas. If the paint were mixed with water alone it would rub off when dry.

It will save considerable trouble if you make certain that you mix sufficient colour to finish the particular job you have in hand before you start. If you run out of colour before your set is finished it will be difficult to mix the second supply to exactly the same shade as the first. It is advisable to experiment on a small piece of canvas until you have mixed the paint to the exact shade that you require, and it is a good plan to keep a supply of gelatine mediums in your workshop so that you can see the effect of the proposed stage lighting on your canvas. Even if this is not possible, it is in any case wise to paint by artificial light rather than daylight, which gives to your colours a value that is quite different from that which they will have under stage lighting.

When you are experimenting with your colour, do not judge it until it is perfectly dry. This type of water paint dries many shades lighter than it appears when first applied. A second coat should not be added until the first is dry, and it is absolutely essential that when a second colour is being applied, as is the case, for instance, when you paint the skirting board round the base of a set, that the first colour should be dry before you touch the canvas with the second. Otherwise the two will, of course, run into each other.

It is not necessary, and in fact not usually desirable, that your surface should be particularly even and smooth when finished. Remember that your handiwork is to be seen at a distance, and that at a distance irregularities blend, and actually give a greater impression of body and solidity than a smooth plane.

Wield your brush vigorously, therefore, with strong strokes. Boldness should be the keynote of the scenic artist.

A still better effect is often achieved by using two colours, one superimposed on the other. Your set could, for instance, be painted in two shades of green. It could be painted first with whole character of the walls will alter under different stage lighting.

When you wish to paint some feature, such as the skirting board already mentioned, outline

Photo by Pollard Crowther

A Scene from "Socrates," by Clifford Bax, Produced in the Prince of Wales's Theatre by A. E. Filmer for The Stage Society and Three Hundred Club

the lighter shade, and stippled with the second. That is to say, the second would be applied with a rag or sponge all over in small, irregular patches. The effect at a distance would be a blend of the two shades. The result is more lifelike and solid than if the flats are painted with a flat wash of the resulting shade.

The same thing can be done with two or more contrasting colours, and this will be particularly useful if the set has to be used in different productions because the colours will change and the it first in charcoal. If it is a question of drawing a straight line, a short batten can be used as a straight edge.

Wherever possible, mouldings, skirtings, etc., should be plastic. Actual wooden mouldings should be used. If this is done they need only be painted with a flat wash of the required colour. If, however, the moulding itself is painted, then the shadow it will cast must be painted also in order to throw it up and make it appear to stand out.

When you have to paint shadows remember that all the shadows in the set must be painted on the same side of the feature that casts them. If your light comes from the top, the shadows will be below. A point should be decided on as the imaginary source of light, and all shadows painted as they would be cast were the light coming from that point.

It is a mistake to paint your walls too dark a colour. The lighter shades respond better to lighting and are more attractive.

The first photograph illustrates the type of scene painting that is within the scope of most amateurs. The formal Greek key pattern round the door presents no problem, and while it must be neat and well done it does not call for any particular artistic talent. Similarly, the stylized tree can be made effective without the employment of a professional scenic artist. It is attractive and amusing, but not in the least like a tree. At the same time it suggests a tree, and suggestion is all that this style requires.

The second photograph is given to demonstrate the type of painting I referred to at the beginning of this article, a type that the amateur would be well advised to avoid until he has acquired considerable experience. Greater photographic accuracy is aimed at here, and the amateur will not as a rule, achieve this—certainly on a large canvas. On a small canvas, such as a window backing, it may be more successful, and there are times when it is necessary.

When you have to paint a particular scene in this manner on a cloth or backing, work from the miniature that you have sketched for your model. On your sketch rule equidistant parallel lines, first from left to right, and then from top to bottom, so that the sketch is covered with squares. Each side of the square should represent a foot of the finished canvas. Thus, if the scale of your model is a quarter inch to the foot, then each square will be a quarter inch. Next rule your canvas in the same manner, using a piece of charcoal and a straight edge, so that it is divided into squares of one foot. This should be done lightly, for the charcoal must be erased

Photo by Pollard Crowther

BACKCLOTH USED IN A CANADIAN TOUR OF "QUALITY STREET" BY J. M. BARRIE

afterwards. It will now be a comparatively simple matter to enlarge your sketch on the canvas. The outline is drawn in lightly with charcoal. The position of each part of the picture with reference to a particular square on the sketch should be noted, and transferred to the corresponding square on the canvas.

painting and that it is impossible to lay down any absolute rules where art is concerned.

When you begin to paint, be bold. Remember, again, that your work will be seen from a distance, and that you are concerned with bold outline rather than minute detail. Be bold also in the use of your colour. It is easier to make an effect

Photo by Pollard Crowther

A Scene from "A Sleeping Clergyman," by James Bridie, Produced in the Piccadilly Theatre by H. K. Ayliff for Sir Barry Jackson

The third photograph—a scene from James Bridie's *A Sleeping Clergyman* shows a style of painting that is to some extent a compromise between the stylized and the realistic methods. The scene is decorative, but not completely stylized. My personal opinion is that it falls rather between two stools. I include it to show that there are any number of "styles" in scene

on the stage with primary colours than with pastelle shades.

For the rest—study and constant practice will in the end produce pleasing results, but unless you have natural talent, or already possess some knowledge of draughtsmanship and painting, you will be well advised in the first instance to confine yourself to the simpler forms of painting.

CHARACTER PARTS

By F. E. DORAN
Secretary, Manchester Playgoers' Club

THE presentation of character parts calls for far more observation and care than are generally given to them. The pitfall is the ready adoption of the conventions that are usually associated with the parts. For the portrayal of an old man bend the shoulders, shuffle the feet, make the hands tremble, let the handkerchief fall out of the pocket, mumble in the chin, have white eyebrows, and a bald wig: these things are all very well as far as they go, but there is more in portrayal than the outward signs. There is, as it were, the inward make-up, the mind of the man, and the internal changes that are due to age, which must be conveyed by the actor unless he is to present a formula. Now whether the part be that of an aged person, a Chinaman, a comic stoker, or any "character," it is well to remember that there is a reason for such a part being in the category of "character parts." Character parts are so called because they *are* parts of *character*! As one old man differs from another, one Chinaman from another, and one comic stoker from another, so does one character differ from another. The same part in a play presented by different actors may be as many different characters. Hamlet is a classic example of variation of character in the hands of different exponents.

LIONEL BROUGH AS GARDENER

Falstaff has tremendous fields of exploitation. I have seen Sir Toby Belch in at least three different guises, of which the most distinguished was that of the late Arthur Whitby, who played with J. B. Fagan's Company. The like of his Toby had not been seen by living man. He was a tipsy Toby, not a drunkard Toby; a Toby always in his cups, but never out of his senses; a Toby who was always instinctively a gentleman, not a taproom roysterer. He was to be laughed with, and not at; he was a humorous Toby, a genial Toby, but a nuisance to his kinsfolk. In the same play, and the same cast, was Miles Malleson as Andrew Aguecheek. Here, again, was an Aguecheek who defied convention and possessed character. He was a ninny, but a personable and real ninny. He had his points, and was a human being. The memory of these two parts survives more than twelve years' continual

SIR HENRY IRVING AS KING LEAR

contact with the theatre. The point I wish to dwell on is that while the hero and the heroine may get all the sympathy of the audience, there is more creative work in character parts.

I would be false to my pen if I did not recall George Weir, whose First Grave-digger was a masterpiece of character construction. No doubt

H. Beerbohm Tree as Sir John Falstaff

most amateurs regard the First Grave-digger as a part for beginners, or for the assistant stage-

H. Beerbohm Tree as Malvolio

manager's deputy to fill in. In the art of the theatre, however, a detail part can often be the salvation of a play. What is the theme of *The Pickwick Papers* without Sam Weller, or *Caste* without Old Eccles? Compare the Chinaman of Matheson Lang's *A Chinese Bungalow* with the usual convention of a stage Chinaman. Look at the stage Jew, the stage Irishman, and then examine the living person. "Staginess" is not theatrical art. Stage types are evolved by a process of false beliefs. In due course the pattern becomes standardized and out of touch with reality.

It is this presentation of differences that creates the character of the man and that is of the very essence of the particular individual. A ready figure of characterization springs to mind—Beerbohm Tree as Colonel Newcome and as Svengali.

H. Beerbohm Tree as King John

I would here pay tribute to J. S. Melvin for his Stoker characterization. Usually vaudeville artists give you themselves *as* a character—a parson, a stoker, an old woman. Actors have to give the presentment of an actual old man, or parson, or stoker, for its own sake. It is this difference between the vaudeville peg and the dramatic peg that I try to bring home by pointing out that in the play Jack Brown as a stoker is not enough. Jack Brown must forget himself, his works and pomps, and during his brief hour on the stage be just a common or garden stoker.

It is strange how, in real life, the real thing departs from stage notions. How many doctors look like stage doctors, particularly amateur stage doctors? How many medicos do we see in frock coats, striped trousers, spats, and all the war paint of the naughty nineties, and carrying silk hat, cane, and glove, and how many stage amateur

doctors do we see in an ordinary lounge suit *sans* trimmings? The answer is the same in each case. Dukes are great sufferers at the hands of amateurs. Monocles and "ha-ha!" seem to be inseparable from the peerage!

The working classes as a whole have a real grudge, or ought to have, against the manner of their personation on the amateur stage. They are presented as clumsy, uncouth, unshaven, rough spoken. This is only because it is a stage convention, and not a fact, and the biggest offenders are the working people themselves when they are cast for working parts. How would

Sir Henry Irving as Becket

a plumber in real life play the part of a plumber on the stage? Incidentally, has the stage ever given a part for a plumber?

This tendency to act to convention is more noticeable in the lighter plays than in those of more serious import. The reason for this need not concern us, as it is rather beside the mark, but as most amateur societies, particularly those in suburbs, like to go in for lighter dramatic fare, I mention the point as a matter of interest.

It is easy to take the short cut and to copy something out of a book. Take Sir John Hare in *A Pair of Spectacles* or Horace Hodges in *Lightnin'*. Here were examples of character creation: definite creation, full of humanity, sympathy, and the touch of pathos that makes the whole world kin. Now it is not the right idea to think that by copying these two creations the amateur or his producer will show us a copy. Far from it. The one is but a pale reflection of the other from a different surface. The original creators of the part evolved the character by observation of the type, i.e. an old man, and by adding, subtracting, and polishing something *different* appeared, and *another* old man was added to the gallery. It is

William Haviland as Iago

the sublimation of the part, in terms of the player's own experience, which gives us a real

F. R. Benson as Richard III

character. The creation of it is one of the real joys of amateur acting and production. It is not enough to take the stage directions concerning make-up, appearance, and costume; there is

something internal, some spiritual content to be shown, and these cannot be evolved or contributed by instruction. Artistically, the stage will return only in proportion to what is given, and if a player or a producer is cursory, or works along the easy line of convention, then the result will be cursory and conventional.

I must here recall another great character, a character that kept an indifferent play in production for a very long run—Stillbottle in *Tilly of Bloomsbury*. I saw the late Arthur Bourchier in the part, and a fine, rich part he made of it. Then I saw a long sequence of amateurs who also had seen Bourchier, and I suffered. One night there was a portrayal of Stillbottle by one who had never heard of Bourchier, and who presented an entirely new type of Stillbottle. He had evolved his own sense of character, and, not having the Bourchier pattern before him to cramp his style he worked it out for himself, and so added to memory a new figure of fun.

Stage character must be built up by constructing the character from observation.

There is another aspect in the production of character. It is, in a way, a negative aspect, but important. To create character the actor must *suppress himself*. Cedric Hardwicke the actor must die in order that Churdles Ash may live. In the case of that fine, rich figure of the stage, Paycock in Sean O'Casey's *Juno and the Paycock*, we had a partnership between author and actor that gave us Arthur Sinclair as the Paycock, but in the presentation we are as conscious of Sinclair as we are of the Paycock. In Churdles Ash the actor disappears and only Ash remains.

This suppression of personality is particularly difficult in the modern comedy or drama type of play. Accomplished amateurs need only be themselves and deliver the lines with the right inflection, make the appropriate gestures in the right way, and a more or less competent performance results. But there is more to it than that. *We are all characters*. Each of us has his characteristics. These can be copied and used to reinforce acted character. Take *The Voysey Inheritance* as a play that shows people who may be found in any reasonably comfortable suburb—well established lawyers, their wives, sisters, and brothers. Here is a case where this sort of character making can be practised. The actor playing a part in such a play can, if he will, bring to bear just as much addition in character detail as one playing a stage character part, simply because everybody in real life has characteristics.

The late Sir Gerald du Maurier was a consummate actor with apparently effortless ease. Everything he did on the stage appeared so easy, almost casual, that many amateurs thought that all they had to do was to be easy and casual also. They forgot the foundations. That ease hid a most masterly technique. Far from being casual, that presentation was the product of a highly polished technique, as anyone will realize who saw this artist as Willie Shand in *What Every Woman Knows*. Even when cast to type, a character that adds value to the part can be evolved.

Therefore when cast for character parts do not be satisfied with the obvious. Think out little idiosyncrasies, subtle differences, and so on; above all, observe models you meet in the street, in the tube, in the market. Take something from them if you feel it can be used: a cock of the eye here, the wag of a finger there, a trick of gesture from someone else.

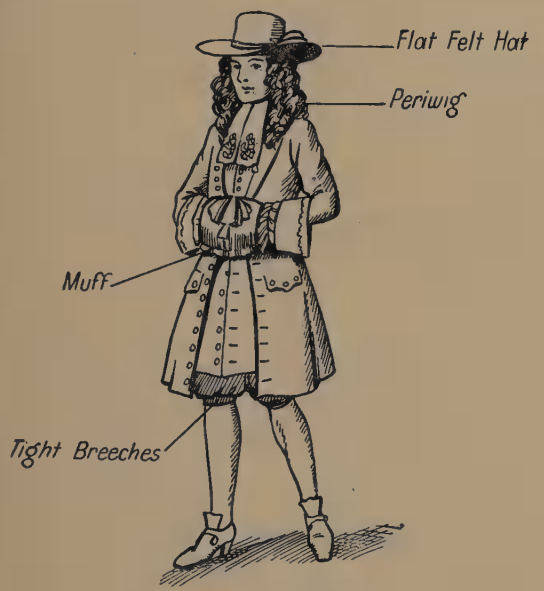
[The illustrations to this article are from the collection of, and by courtesy of, Messrs. F. A. Smith, Costumiers, of Manchester.]

DUTCH WILLIAM

By NEVIL TRUMAN

Hon. Secretary, Nottingham Playgoers' Club; Author of "The Pageant of Nottinghamshire"

DUTCH fashions affected English modes when William of Orange took over, in right of his wife, the throne vacated by her father, James II. They modified our clothes by making them more precise in cut, with carefully pressed seams and stiffly arranged folds,



GENTLEMAN WITH MUFF

instead of the more natural shapes into which materials had hitherto fallen: the domination of the tailor over the seamstress and of the triumph of formalism over Nature began.

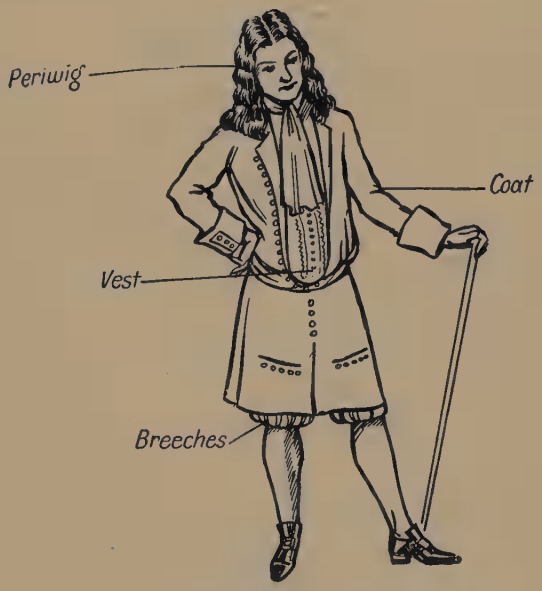
A distinction may be drawn between the broad outlines of the clothes of the gentry and those of the commons—

GENTRY	COMMONS
Wide sleeves	Closer sleeves
Coat knee length	Coat below knee
Cocked hat	Uncocked hat

DRESS

The style for men at the latter part of the Restoration period remained in force. Skirts were made wider, sleeve cuffs broader, and the wig fuller, and the petticoat breeches gave place to tighter-fitting varieties, which reached below the knee. The flat "boater" hat became a cocked hat by turning up two of its sides, and buckles replaced rosettes and bows on the shoes.

The snuff box began to be seen. It does not



GENTLEMAN, 1680

reach its zenith until the time of the middle Georges.

Both *coat* and *waistcoat* (men) were richly embroidered, and the button-holes were elaborately frogged. Waistcoats were made of Calimanco, which was a material of wool or linen weave, faced on one side with satin, on which a rich design was worked.

DRESS

The full *sleeve* (women) was replaced by a tighter sleeve, ending in a cuff above the elbow. Beneath this appeared the under sleeve of lace or lawn, with a ruffle springing from the gather at the forearm.

The waist-line was straight, not pointed, and often concealed by small decorative aprons. In Anne's time more flounces and frills were developed, and the skirt became bell-shaped by the addition of the circular hoop.

Flowered materials and sprigged designs came in about this time, and for riding purposes the

A Working Man, 1688–1711

women adopted men's dress styles, including their hats, wigs, and coats.

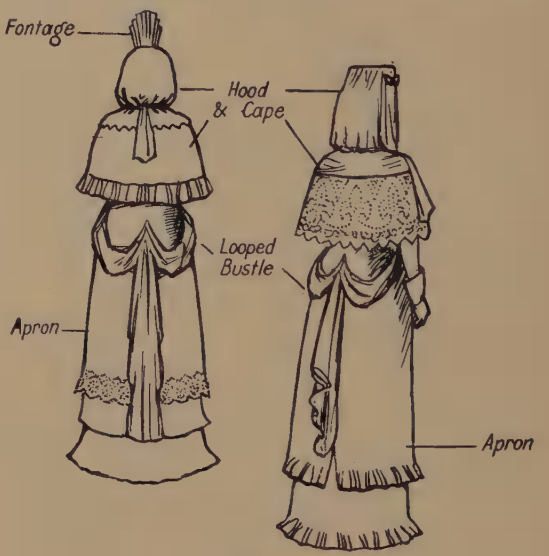
The age favoured well-fed, rounded appearances, and to assist Nature, when she was not naturally inclined to mould the face into the desired shape, artificial aids, called "plumpers," were supplied and worn. This fashion accounts for the universally well-fed appearance of the ladies in portraits of the Queen Anne period. The fashion for wide skirts had a reflex action on the furniture of the day: wide-seated chairs came in. Getting through doorways was not easily managed, as houses, unlike furniture, were less readily adaptable to current modes. To pass through a doorway a lady had to depress her hoop by folding it in front or lifting it at the sides. When sitting down she had also to be careful. The back part of the hoop had to be "sat upon" from the bottom so that it doubled up under the person.

William II's reign was from 1689 to 1702, Anne ruled from then till 1714, and George I till 1727.

Hair

Women, too, wore the same styles, but thought of a fresh hair-dressing. This was a high wired erection, placed on the top of the head, and giving considerable extra height to the wearer, when the hair was carried over it.

The men also devised fresh head-wear. This took the form of the *Ramillies wig*, which was a powdered, brushed-back peruke, with the hair puffed out at the sides, and at the back a long queue, fastened with black bows at its top and bottom. During the reigns of both William and Anne no real changes in clothes occurred, but there were these changes in the hair of the men and the hats of both sexes. If they indicate that in those days the head was esteemed more than the body, it is a good sign, but it is difficult to



Ladies Outdoors, 1696

be convinced of the truth of so flattering an explanation.

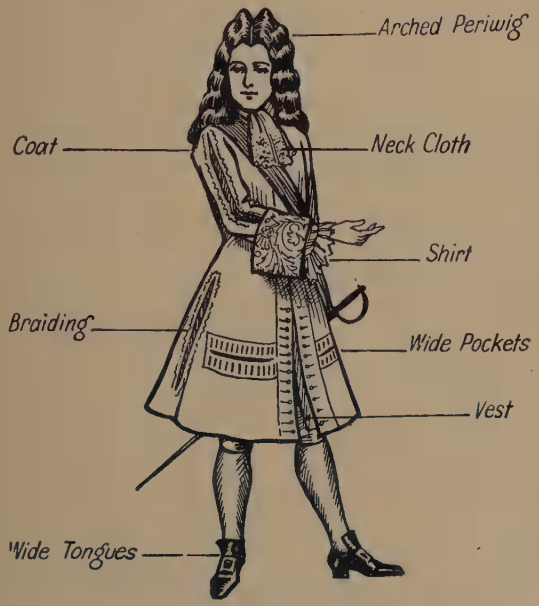
The wig became larger, higher, and fuller, and its cost was so high that stealing it was profitable, though risky; indeed men had their wigs snatched off their own heads in the street.

Hats

The *Commode* (women) was an erection of wired lace placed upon the top of the head in tiers, three or four in all, rising above each other. They diminished in width as they rose, and at the sides had long lappets of lace, which fell over the shoulders.

George I Men

George I's reign brought scarcely any change in fashion. The full periwig had been displaced by the Ramillies and other shorter wigs powdered white, but they were still a modern Justice's full-bottomed wig in that they had front lappets over each shoulder, finishing with a tied loop of hair. The coats were flared even fuller than before and worn buttoned only at the waist. This caused the upper part to bulge outwards. Shoe buckles were larger.



Louis XIV, 1694

George I Women

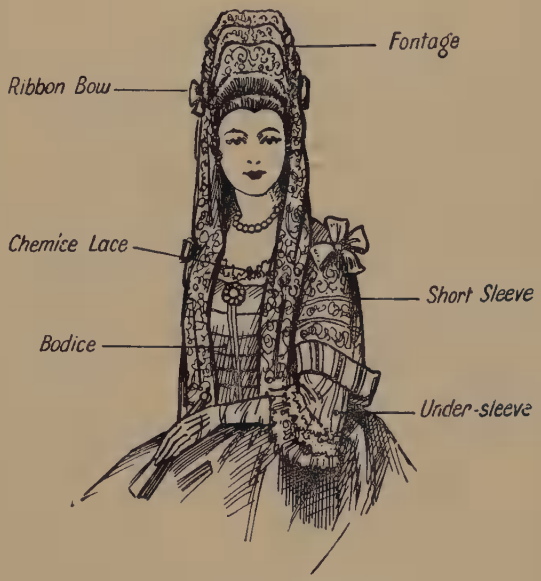
The principal change in women's dress was the disappearance of the stiff front "V" of the bodice in favour of a bodice that was close fitting and boned, but had a scarcely perceptible dip in the front of the waist-line, which was thus nearly straight. The "V" having gone, the bodice was the same colour and material all round. The commode or fontage was replaced by the mob cap.

SUMMARY

Men

Dress

Collar—neck-cloth or cravat. Brussels lace.



Queen Mary II, 1694

Ends passed through waistcoat button-holes. Very long. Geneva bands, smaller than above.

Tunic or coat—as before, but open to show waistcoat, skirts were wider, cuffs broader. In Anne's reign skirt shortened; cuff revers were still larger, and lace ruffles; skirt wired out.

Waistcoat—as before, but with pockets in Anne's reign.

Breeches—petticoat breeches replaced by tighter ones to below knee.

Cloak—winter and travel.

Muffs—small round.

Legs

Stockings drawn over breeches, sometimes to mid-thigh. In Anne's reign they were still above the knee, but gartered below it, and mainly blue or red.

Feet

Buckles instead of rosettes to shoes. In Anne's reign red heels, small buckles, and square toes.

Hair

Periwig—higher and fuller than before.

LADY. QUEEN ANNE

No moustache or beard.

Ramillies wig—Anne's reign. White, brushed back, and puffed at sides. Long pigtail, plaited. Black bow top and bottom of queue.

Hats

Felt "boater," but with two sides turned up. Ribbon bows. Often carried under arm. In Anne's reign three turn-ups and laced with gold or silver galoon; sometimes feather edge.

Jewellery

Snuff boxes. Amber- or gold-topped canes. Masks.

WOMEN

Dress

Bodice—higher neck, tight sleeve. Cuff above elbow. Lace or lawn ruffles below. Long gloves. Round neck opening wide. Stiff "V" front, laced across. Under George I no "V."

Skirt—front "V" showed petticoat. Looped round body in front, and hung in loose folds behind as panniers.

LADY. GEORGE I

Petticoat—in Anne's reign widened and touched the ground; frilled.

Hoop—bell-shaped; 1710 on, widening till 1740.

Cape—short black, deep frill.

Apron—small black silk.

Hair

Brushed up on wire frame to give height. In Anne's reign less high and more natural.

Hats

Hood—usually without commode.

Lace shawl or

Commode or fontage—upright lace in tiers, pleated. Long lappets over shoulders. In Anne's reign became lower and gradually displaced by

Mob caps—lace or linen, frilled.

MAKE-UP FOR THE NECK, DISFIGUREMENTS, ETC.

By ALFRED HARTOP
Perruquier and Lecturer to Amateur Societies

THERE is such an obvious connexion between the face and the neck that any character composition will necessarily include consideration of the throat and neck if they are likely to be exposed to view. The wind-pipe and larynx (Adam's apple) and the two muscles that run in an inclined direction from the central hollow of the collar-bone to the back of the ears are mainly in evidence. In a fleshy neck each of these parts will not be noticeable, but when the flesh between them loses its firmness and shrinks the wind-pipe and muscles become more pronounced. A thin neck is generally accompanied by a prominent larynx. The neck varies in general form with the sexes. In a man it is thicker, shorter, and less flexible than it is in a woman. A man's neck is like an inverted cone; that is, it is thickest at the junction of the head and neck, and it tapers downwards to the junction with the shoulders. A woman's neck is cylindrical and of equal thickness throughout its length. As it has greater flexibility, it usually wrinkles and shows signs of age much sooner than that of a man.

The neck is in accordance with the general proportion of a person, long and thin or short and thick, each type being differently affected by old age, illness, or temperament. Hence, it should be assumed that whatever changes are produced in the face will extend to the neck and be of a like character, the semblance of which, in make-up, is created by light and shade.

As an example, if the neck is naturally thin, a flesh tint of paint a tone lighter than that applied to the face gives a fuller appearance. On the other hand, a fat neck is somewhat reduced by the use of a darker tone than that required for the face. In extreme cases it is sometimes advisable to devise a means of hiding, with a high collar, neck-band, or scarf, as much of the neck as possible.

In extreme old age the neck loses every vestige of firmness. It becomes scraggy and has a whole network of wrinkles. To produce a scraggy-looking neck draw two parallel shadow-lines, about one inch apart, leading from the back of the ears down to the central hollow beneath the larynx, at which point they should converge. The space between these parallel shadows should be high-lighted in order to emphasize the shrunken effect. Alternatively, a more subdued effect is obtained by simply running the line of high-light only, and omitting the shadows. Another moderately strong shadow leading from just under the point of the chin and fading away at the top of the larynx should be added. There should be the deepest shadow tone at the upper part where the flesh sinks under the bone. The back of the neck should not be overlooked. Shadow the back centre from the base of the skull, and run two supporting ridges of high-light from behind the ears. The side, front, and back views of the neck at Fig. 29 give a good idea of what can be done to obtain effectual alteration.

The double chin is a common feature of the full-faced, jolly type of person, and is frequently required as a particular feature in a given character. The semblance of this type of chin is a useful aid in disguising a youthful throat and chin when a shrunken effect would be inappropriate. To create a double chin, find out where the fold will appear under the tip of the bone by pressing back the flesh of the chin. When the position of the crease is ascertained, relax the skin, mark round the chin with a curved line, and end it in the direction of the mouth corners. A second line, bordering the lower fold of flesh, should be carried just below the jaw bone and curved up on to the centre of the cheeks. The part between the two lines should then be high-lighted to give the effect of fullness below the jaw, which at once suggests the sagging cheeks of advanced age. Note Fig. 29, *A*.

When it is required to produce a more youthful appearance by hiding a double chin, the order of shading should, of course, be reversed. The fullness under the chin should be shaded to create a more definite jaw line, with a high-light placed at the point to give definition to the chin.

Disfigurements

Now consider some of the difficulties that arise when disfigured features, and more or less unsightly concretions on any exposed part of the body, have to be simulated by make-up. These include any change of external appearance for the worse, and comprise moles, warts, birth-marks, bruises, wounds, fresh scars, seared skin, distorted features, indications of ludicrous or grotesque affectation, etc.

A mole is a spot or small permanent protuberance on the skin, usually of a dark brown colour. An imitation is simply painted on, No. 7 Brown being about the right colour to employ.

A wart is a hard and round excrescence on the skin, chiefly on the hands and face, of a reddish flesh colour. For making warts, cotton wool is rolled into small pills, stuck to the chin with spirit gum after the make-up has been powdered, and then tinted with carmine.

Birth-marks (strawberry marks, etc.) are sometimes needed on the cheek or neck. These are defined by a touch of Carmine 3 or Lake; preferably added after powdering to give a more pronounced effect.

Cuts or wounds on the face, hands, or legs should be sketched with Carmine 3 or Lake, and in some cases the addition of a little blue will improve the effect. It is advisable to leave the paint unpowdered so that the suggestion of a fresh wound is conveyed by its brightness. For representing bloodstains on the skin Carmine 1, unpowdered, gives the best impression. Bruises are generally of a blue-black colour, darkest at the point of injury, and fading out into the colour of surrounding skin. In producing the appearance of a bruise, aim at a soft, dull, tone of blue-black or green-black, which should be subdued with a powder finish.

The skin texture can be considerably changed to assist characterization. A freckled complexion is produced by dotting over the foundation tint with a reddish-brown paint before powdering, the same process being extended to the backs of the hands and the arms. Blotchy skin is made by adding faint dabs of reddish colour over the foundation. Coarse, rough skin is obtained by powdering the make-up with a mixture of oatmeal and violet powder. Pock-marked skin is, also, imitated by a fairly heavy foundation of grease paint, with coarse oatmeal applied locally or generally as powder.

Seared skin, presumably resulting from a burn or wound, presents more difficulty, as when the skin is painted it rarely looks convincing. A more effectual plan is to simulate the drawn or puckered skin with thin flexible material, gummed on before applying the foundation paint. For instance, an irregular strip of silk gauze, or stocking net, can be affixed to suggest the desired extent and degree of seared skin, and then covered with foundation paint. Remember that the part treated with spirit gum must be free from grease, and that the gum should be almost dry before the material is pressed on to it, otherwise the material will become saturated and dry hard and tight. As a substitute for the gauze, pale thin rubber, obtainable from a toy balloon, can be used in a similar manner; in fact, because of its elastic quality it is preferable to use rubber in positions that are subject to movement. To avoid a ridge, take care that the edges are properly stuck down and thickly covered with paint.

Another method of creating a basis of irregular skin is to smear "collodion" over the affected area. Collodion is a self-adhesive solution of gun-cotton in ether, which quickly dries in the form of skin when it is spread thinly, though, unlike gummy compounds, it does not become brittle. If you are ingenious, you may devise the creation of a variety of extraneous yet realistic effects. Rubber solution is of a similar nature and can be employed for the same purposes, though it should be applied only after the foundation paint has been well powdered.

Fig. 29, *B*, provides an example of a grotesque character, which can best be described as hybrid between a man and an animal. It is given as a suggestion of the extent to which light and shade can be exercised to distort the features. The nose with its flat, heavy aspect and the enlarged nostrils is apish. The mouth has a horrid expression, and appears to be always open, with the

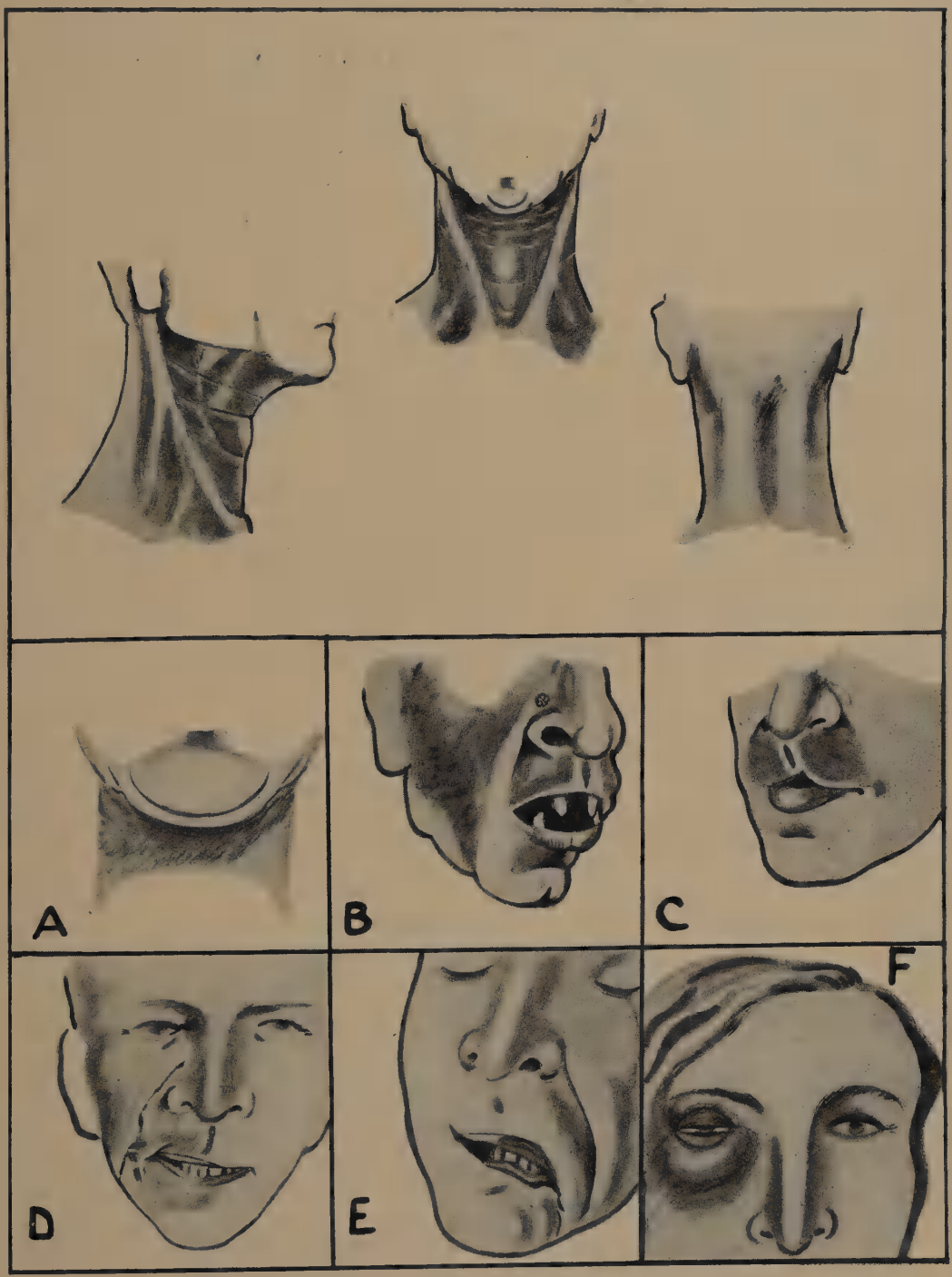


FIG. 29. "AGEING" OF THE NECK—FACIAL DISFIGUREMENTS

fang-like teeth showing in a savage grin. This impression is produced by, first, obliterating the natural outline of the lips, foundation paint being used for the purpose. The character lips are then painted with lake outside the margin, and are made the same thickness above, below, and at the sides, with a surround of high-light to make the mouth appear open. Some of the teeth are "black-out" with tooth enamel. Warts are placed in appropriate positions. The ears of this type would stand away from the head and be odd or misshapen.

There is diversity of character in the shape and position of the ears. The delicate feminine ear, the "cauliflower" ear of the pugnacious man; ears flat to the head, standing away, pointed, broadened—all are full of character. Large ears appear smaller if they are kept a tone darker than the rest of the complexion. Small ears are enlarged by running a high-light around the entire rim. A crumpled or "cauliflower" ear is created by adjusting over it a pink elastic band of just sufficient tension to pull the ear into the desired shape. Ears can be fixed flat to the head with spirit gum or made to stand away with a piece of modelling wax; nose-paste provides the best means of making the shape longer, pointed, or broader.

Another disfigurement of Nature that it is sometimes necessary to depict is the harelip—a perpendicular division of one or both lips, but more commonly the upper one, like that of a hare, illustrated in Fig. 29, *C*. To get this effect, first block out the outline of the upper lip, then create the division on either side of the centre with a lip colour, and at the margin place a high-light, extending towards the centre junction of the nose with the lip.

Scars, or permanent weals in the flesh, caused by wounds of the past, are sometimes essentials. Simple scars are imitated by painting a zig-zag line in the desired position and high-lighting its edges at intervals to give a puckered effect. The colour needs to be determined by the necessary contrast with the flesh tint and the age of the scar. Generally, lake with an occasional touch of blue, meets the case, except on a pale foundation, when a grey or green colour is more suitable. Pronounced scars that distort the features, as shown in Fig. 29, *D* and *E*, require a raised, irregular seam of flesh, which is produced with the aid of collodion or silk gauze, then painted over in the same way as the foregoing example. The illusion is made complete by shading and lighting the affected feature as though drawn to the wound. Powder over the painted scar to avoid the result looking too fresh.

Turn to Fig. 29, *F*, and note another common injury—the "black eye," usually associated with a comedy character. To convey a life-like impression of a bruised eye, it is not sufficient to daub on a quantity of black paint and expect it to carry conviction. Such a crude attempt appears to be like a deep hole in the head; therefore, an effort should be made to achieve a more realistic representation by the artful use of more appropriate colours. Blue, grey, and lake should form the basic colours for toning the darker parts. Apply a dark mixture of these within the margin of the eye socket, allowing the upper eyelid to be the darkest part. Then, to form a swollen pouch of flesh underneath the eye, make a semi-circle about three-quarters of an inch deep of dark-grey shading from the inner corner, under the eye centre, and extending to the outer corner. A high-light of yellow or pale green above this shadow gives the suggestion of puffiness. This pouch under the eye is effective for a dissipated old character or for certain forms of illness.

In the interests of simplicity, a blind eye can be suggested by wearing an eyeshade. Should it, however, be really necessary to portray a permanently closed eye, the difficulty can be overcome by cutting a piece of gauze to the exact size and shape, and fitting it over the eye so that its edges are hidden in the folds of the eyelids. Use as little gum as possible and only at the edges. Cover the gauze thinly with foundation paint, and indicate the closed position of the eyelashes with a thin black or brown line, strong enough to show when the eye is powdered.

PLANNING AND DESIGN

By C. HAROLD RIDGE, A.R.S.M., D.I.C., *and* F. S. ALDRED, A.M.Inst.C.E.
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THE general theory of cycloramas will be considered under Colour, so let us turn to the practical methods of construction, beginning with the temporary or movable kind. This type makes use of a semicircular cloth suspended to keep it in tension and free of wrinkles. When it is not required it can be rolled on a vertical roller at one side of the proscenium in about thirty seconds. The cost varies from about £1000 to £1500, and the actual mechanism and installation are intricate. In this country the Hasait is the best known of these cycloramas, but there are other Continental firms that supply apparatus which is possibly simpler and cheaper. It must be admitted that these temporary cycloramas have not been entirely successful in England, partly because the standard scenery suitable for touring cannot be used satisfactorily in conjunction with them, and partly on account of the conservative attitude of most professional producers and scenic designers, who hesitate to learn new methods in technique. In a theatre already built and not lending itself to alteration, this is probably the best type of cyclorama to use, but it must be remembered that no grids are high enough in England to allow scenery to be flyed above the top of the cyclorama, which itself is 50 ft. or 60 ft. high. This generally means that the main lighting bank cannot be directly over the proscenium, and hence the lighting of the extreme down-stage sides of the cloth will be almost impossible, thus rendering them useless. Further, there is the ever present disadvantage that a cloth that extends nearly to the proscenium severely limits the exits and entrances of players.

In spite of all the claims to the contrary, few movable cycloramas withstand the draughts that are experienced on most stages, and the consequent movement ruins the whole effect, while ordinary wear and tear soon reduce the value of the apparatus. The "Little" Theatre can construct without a great deal of expense a temporary cyclorama that will give better service than the usual backcloth. It should be designed to come not more than halfway down-stage and be made of strips of canvas sewn together. This work will have to be done professionally. Strong tapes should be attached about 1 ft. apart all round the edges, and by these the canvas can be strained taut on a frame of gas-barrel of the required shape. The canvas then requires to be "primed" with size and whitening in exactly the same way as a backcloth or canvas flat. Finally, the tapes are readjusted to take out any further creases.

We may now turn to the permanent type of cyclorama, which is of the same general form as the temporary or movable kind.

The only disadvantages are the encumbering of the stage during scene shifting, and the presence of the cyclorama when it is not required. By proper planning in advance, the first drawback can be overcome, and as the cost of upkeep is low and an excellent smooth rigid surface is always at hand, this advantage far outweighs the disadvantages. It is found in practice that producers always use every inch of stage, however large, and when they insist on setting scenery near a cyclorama this makes the electricians' job difficult on account of shadows and spill light from the acting area. There should really be a kind of "No Man's Land" between the acting area and the cyclorama, into which only the electrician should penetrate.

In Fig. 60 is a general schematic plan and section of a theatre in which the general points mentioned previously are seen. These diagrams are only to be read from a stage and auditorium point of view, as the lay-out of an actual theatre will naturally depend on the site to be used, and staircases, foyers, bars, and so on, will, as they are planned, re-act on the auditorium entrances and exits. Valuable property docks can be formed down-stage at each side of the auditorium, and it may be assumed that extra space can be found at least at one side of the stage. With the cyclorama designed as the segment of a circle,

shown in heavy line, no side scenery is necessary for open-air scenes, and yet a reasonable amount of space is left for scene shifting. With such a smooth curve lighting is easy, and the projection of scene designs (to be discussed later) is not difficult. The acting-area, 32 ft. deep, should give ample space in a theatre of the size shown, which is assumed to seat 800, with a proscenium opening of about 35 ft. The space taken by the deep lighting pit at the base of the cyclorama should, therefore, not be required by the producer, and it can be made the "No Man's Land" already mentioned. It will give good housing for the bottom lighting units, and will also protect the cyclorama surface by preventing easy approach to it.

Should more clear wing space be necessary, the cyclorama can be designed in the form of an apse (shown both on the plan and in section by dotted lines), and then it will require only a minimum of side scenery to tie-in between the lines of sight shown by firm and dotted lines on the plan. This form of cyclorama is not quite so easy to light, and obviously gives more distortion to any scene design that is thrown on to it than does the circular form, but in cases where flyed scenery is not to be used at all the apsoidal form is the better to employ. The curved top, if brought well forward, will considerably reduce the total height required. Sites are met with that invite such an apse at the back of the stage. There have been cases where they have been constructed over an area that was not available for general building of any height behind the stage.

The dome type of cyclorama has been popular on the Continent, but the modern tendency is to use the cylindrical cyclorama.

With the dome type, perfectly even flooding takes place with the lights either over the proscenium or *near the top edge of the dome*, but with the cylindrical type the lights must be kept well down-stage or the cyclorama will show bright patches opposite the lamps. The lights used round the bottom of a cylindrical cyclorama at, or below, stage level affect it noticeably near the bottom only, but with a dome the curved top is affected strongly unless special precautions are taken to mask the lights from it; in fact, it is possible with a dome to light almost entirely from the ground, though the centre portion may require help from the battery of lamps in front.

On small stages where scenery and players are bound to come close to the surface, the cyclorama always suffers severely in spite of all rules and precautions, and it is perhaps best to be content with a cemented back wall in such cases. Nowadays a hard cement is used instead of plaster, which is easily dented, and then fails to give that sense of infinite distance which is the most wonderful property that cycloramas possess. A generally even surface is so essential that the final coat of cement must be applied in one operation and painted with a coat of sludge while still unset, otherwise it will be difficult to apply the final coats.

For small cycloramas the surface should be smooth: a dead matte blotting paper makes an ideal sample. No oil must be used in the final coat of paint as the slightest shine must be avoided. Larger cycloramas can, with advantage, have a rougher texture, but the colour in any case should be white. On no account should a light blue be used, as this tends to give a dull and dirty-looking appearance when used with yellow and warmer coloured lighting. Where cycloramas are illuminated by lanterns fitted with gelatine mediums a coloured surface is sometimes used. An example of this is seen at the Royal College of Music, London, where the colour treatment of the cyclorama is interesting. Here Mr. Procter-Gregg, after his experience on the Continent, decided to tint the upper part a light bluish green, fading gradually into a buff in the centre and a deep cream at the bottom. This made no appreciable difference with the dark colours, and much improved the effect with light colours or with white light.

There is no question that nine times out of ten cycloramas are designed and installed for the sole purpose of showing naturalistic atmospheric effects, and for this purpose clouds and stars are the two important adjuncts. The simplest apparatus for clouds is the effects lantern with clockwork slides. Such effects lanterns must be easily accessible for adjusting and re-winding, and therefore always stand at one side of the cyclorama, except in those rare cases where there is a lighting bridge in a suitable position for the apparatus and operator. The side position is bound to give

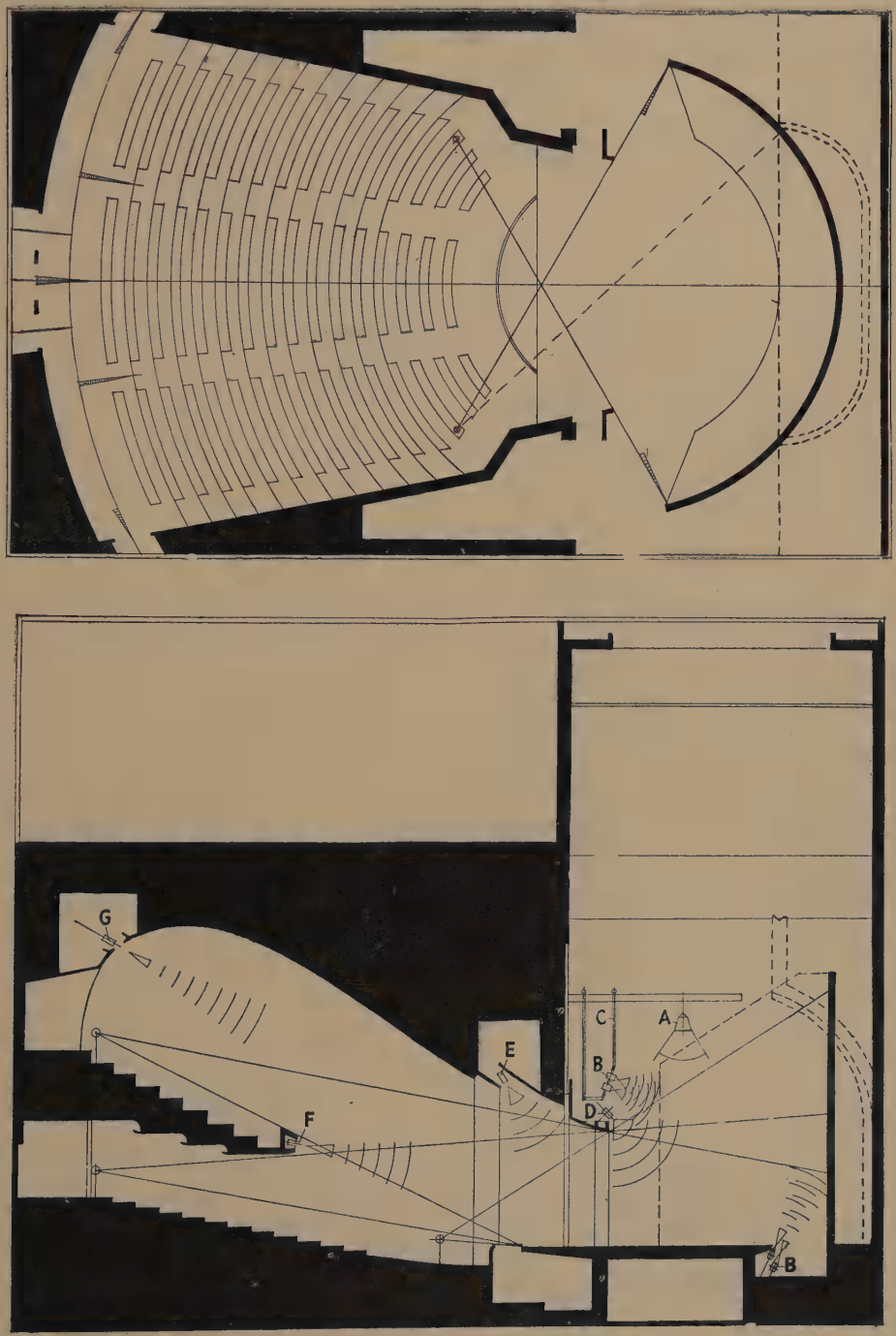


FIG. 60

A, Acting area flood. *B*, Cyclorama floods. *C*, Movable lighting bridge. *D*, No. 1 batten and spot batten. *E*, Advanced spot batten. *F*, Circle spots. *G*, F.O.H. arcs. Lines of sight shown for stalls and circle

distorted shapes, but in the case of the cloud forms this is of minor importance. In the Continental opera houses elaborate cloud machines, suspended on the same frame as the cyclorama lanterns, are used. One of the latest types is shown in Fig. 61. Here a 3000-watt gas-filled lamp is used, and is fixed centrally. Round the lamp are mounted

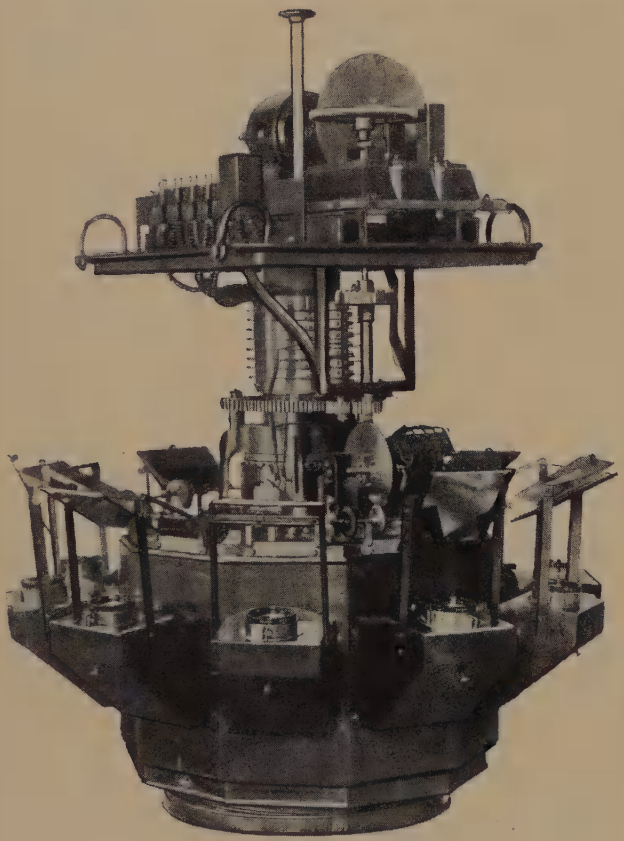


FIG. 61

ten projection attachments, each of which can be fitted with a cloud diapositive. These diapositives are prepared from actual photographs. The clouds are made to move across the cyclorama by slowly rotating the entire apparatus by means of an electric motor. As the images from the objective lenses are reflected on to the cyclorama by means of the plane mirrors shown, it is possible to obtain a vertical movement by tilting the mirrors, and this movement is again controlled by another small motor. Thus it will be seen that by using both motors it is possible to make the clouds move in any direction, and as some of the machines are made with the projection apparatus in two tiers it is possible to make one bank of clouds move over the other.

A generally adopted view of the usefulness of these machines is that their realistic use in serious work is a distraction to the audience. If, however, these machines are used by the scenic artist for purely imaginative designs that aid the atmosphere of the scene they can be of the greatest value. The price, about £600, puts such machines out of reach of any but the largest and richest theatres. Clouds are easier to project than any other form of scenery or background, as the high-lights are clear glass in the diapositive and the shadows are not dense. This accounts for the relatively low wattage required for cloud machines. Interesting cloud-like effects can be obtained in the small theatre by allowing a "leak" of white light through small holes of various shapes punched through a brown paper mask and wrapped round an horizon type of lantern. The lantern should be painted a dead black inside instead of having the usual reflector.

The generally recommended method of projecting stars by means of an effects lantern is far less satisfactory than piercing small holes in the surface of the plaster cyclorama. The actual size of the hole in the front face of the plaster should not be more than $\frac{1}{16}$ in. in diameter, but to allow ordinary 15-watt lamps to be used this small hole can be rapidly enlarged towards the rear to accommodate the lamp. Another method that has been used successfully is to suspend a network of fine enamelled wire a few feet in front of the cyclorama. The horizontal and vertical wires forming this network may be fed through a transformer so that small 4-volt Pea lamps can be connected as desired between them. Except on small stages this fine wire net and the small Pea lamps are invisible against the illuminated cyclorama. For those who are interested in extreme realism there are thermostatically controlled twinklers that can be connected into the star circuit.

MAKING SMALL ACCESSORIES AND DIMMERS

By ANGUS WILSON

Author of "The Small Stage and Its Equipment" and "Scenic Equipment for the Small Stage"

STRIPS are used for odd jobs such as lighting door-backings, or profiles that need to be specially emphasized. They may be anything from 2 ft. to 6 ft. in length, and are simply lengths of wood wired and fitted with lamp-holders. It is not worth while to fit them up as battens, though coloured bulbs are often more effective than white, and some kind of reflector means economy. They can be hung by means of hooks or screweyes. Be sure that your curtains and scenery are light-proof, otherwise the strip will shine through.

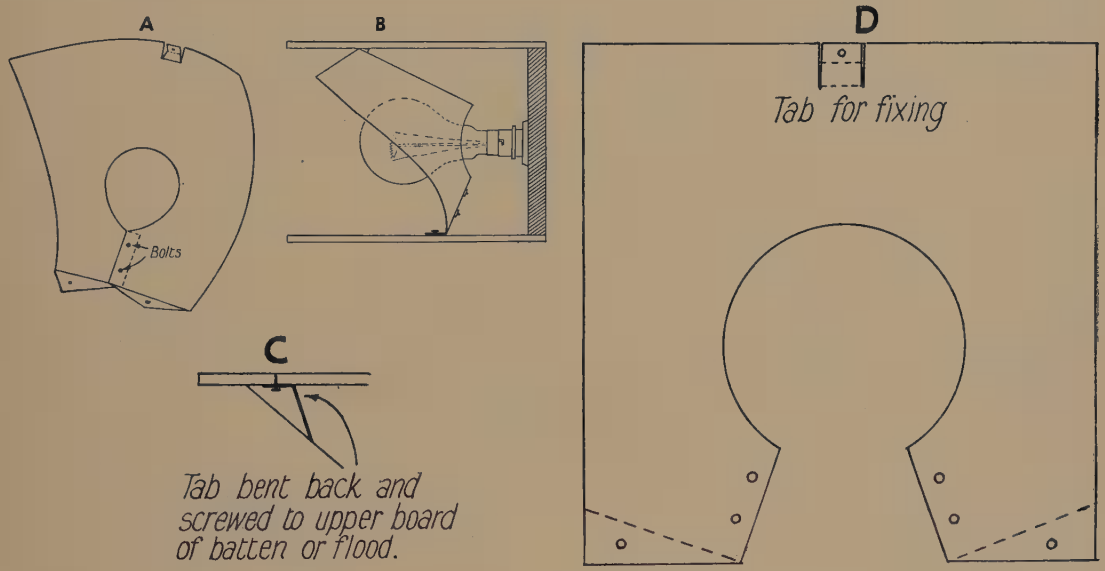


FIG. 8

REFLECTORS

Reasonably cheap reflectors cannot be bought in small quantities, but amateurs can make quite efficient ones with simple material. Highly polished sheet tin of the lightest gauge reflects nearly all the light it receives provided it is kept in good condition, and it is easy to work.

I have already referred to the necessity on small stages of keeping all light shining downwards only so as not to illuminate the roof and the top of the backcloth or up-stage scenery. Your efforts at concentration will, therefore, be frustrated if the reflector is shaped so that it sends light upwards, even though the lamp itself is properly shaded. Hence the peculiar shape of the reflector shown in Fig. 8, *A*. It is made from a sheet of tin about 12 in. by 10 in., according to the size of the compartment, cut as in *D*, and fitted as in *B* and *C*. This is, of course, a rough and easily made type to which many refinements of design can be added, but I have found that it works admirably, and you can make a dozen or two in a short time. Always experiment first

with thin cardboard or stiff paper in order to avoid wasting tin.

For the metal batten shown in Fig. 4, you can dispense with compartment partitions, which are rather difficult to fit, and make the reflector do the work, as in Fig. 9, *A*.

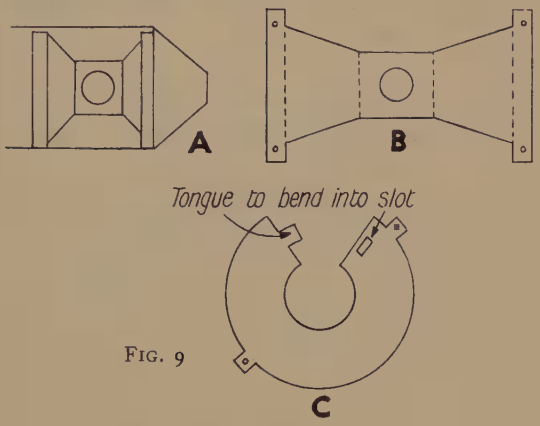


Fig. 9

For certain types of flood and batten, such as those that light the backcloth, restricted reflection is not necessary, and you will do better to make your reflectors as shown in Fig. 9, *C*. Cut your tin, bend it evenly, slip the tongue into the slot, and bend back. Or, if you want to make a neat job, solder the edges together without tongue and slot. The other tongues are for attaching to the inside of the compartment or biscuit-tin. Before you fix it, see that the hole comes just behind the bulb of the shortest lamp you are likely to use. The tin should not touch the glass.

Reflectors for focus-lamps have already been referred to on page 763, and it is not wise to attempt making your own. If, however, you are hard-pressed for time or money, you would do better to back your projector-lamp with a flat circle of tin than to leave it with nothing.

Gelatines

Send to any of the stage-lighting firms for their colour-card and particulars, and work out for yourself whether it would be more economical to use their "focus-size" (about 8 in. square), or to cut your own from their full-sized sheet (about 22 in. by 17½ in.). It will depend on the size of the opening you wish to cover. It is well to keep the sizes of your compartments, floods, etc., as uniform as you can so that the frames you make to hold the gelatine sheets will fit into any of their grooves; 8 in. square is a good general size.

The frames can be made from metal, plywood, or cardboard, but I have always found that the latter gives far less trouble to make. The difficulty with the other materials is that your slides must be perfectly flat, with no projections to catch on the grooves, and there must be room right up into the corners for the gelatine. Consequently, you cannot make your corners firm with nails or bolts. If you have not the tools to do real metalwork and if you do not like the cardboard slides described below, get them made in metal to your own requirements by a stage-lighting firm. The Strand Electric Co., Ltd., do them for about 1s. 3d. each.

To make the slides shown in Fig. 10, get tobacconists and radio dealers to give you their big cartons. (They are usually pleased to get rid of them.) Cut out two frames for each slide, each frame in a single piece, and bind on three sides with strong adhesive tape, leaving just a little play so that the gelatine will slip in and out easily. Make the top edge ½ in. wider in order

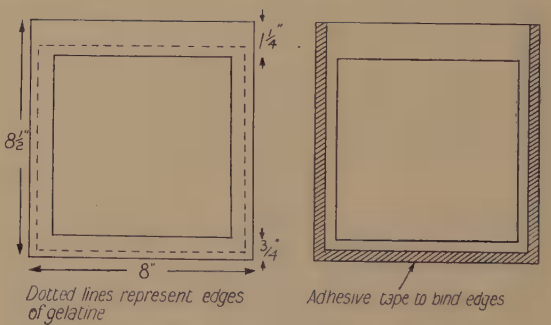


Fig. 10

to project above the batten and to allow you to pull the slide out quickly. All other sides should be ¾ in. wide. Cut the gelatine to come within ¼ in. of outside edges, giving a grip of ½ in. You can colour the tape according to the colour of the gelatine, and it is certainly wise to write the name of the colour in large black letters on both sides of the slide. The maximum size of these cardboard slides is 10 in. square if they are to remain firm, but you can strengthen them somewhat by making the borders 1 in. wide or more instead of ¾ in.

Dimmers

A simple liquid dimmer, on the same principles as those explained on page 464, can be made as follows.

Get an ordinary drain-pipe, which is about 2 ft. 3 in. in height, and costs only a shilling or two. You can have it either 4 in. in diameter or 6 in., depending on the amount of current you want to dim. A good plan is to start with one of each, the larger acting if necessary as a master-dimmer for the whole of your lighting. Next get about 1 lb. of cement and some sand. Your dealer will tell you how much. Turn the pipe upside down and cut out of heavy sheet tin or iron a circle that will fit neatly into the base ("lower plate" in Fig. 11, *B*). Cut out a tongue at the edge about $\frac{1}{2}$ in. or $\frac{3}{4}$ in. wide and bend it up, and then at right angles. Bore a hole in the last part and fit in a terminal. Be careful to see that the top of the terminal will be at least 1 in. clear of the floor when the pipe is standing on its base, and, on the other hand, that between the wire-hole or screw and the lower plate there is room for 1 in. thickness of cement. In the rim of the base, near the terminal, chip a groove so that the wire will not be squeezed against the floor. If you wish you can fill up the groove again with cement, leaving a hole big enough for the largest flex you are likely to use. Then prepare a perfectly flat circle of tin or iron for the top plate, with a countersunk bolt in the centre hammered well in so that the head does not protrude and keep the plates from making good contact. Under the nut fix lifting cable and flex, and then arrange round it as much weight as you can up to 3 lb. or 4 lb. A thick slab of lead with a large hole in the middle is best; on one of my dimmer-plates I have a coil of old lead gas-piping. The weight should be so distributed that the plate hangs horizontally, but it may be an advantage to have one side coming off the lower plate before the other and thus avoiding the resistance caused by suction.

A more workmanlike and efficient job can be made by having a metal cone and block made as in Fig. 11, *C*, machined accurately in order to fit perfectly. A channel should be bored from the bottom of the cavity out to the side to allow sediment to be cleaned out and to permit the liquid displaced by the cone to escape more easily.

I have always found cooking salt to be a satisfactory means of increasing the density of the resisting fluid. Start with plain water and add salt till your lights dim out completely when the top plate reaches the surface. If you have to dim

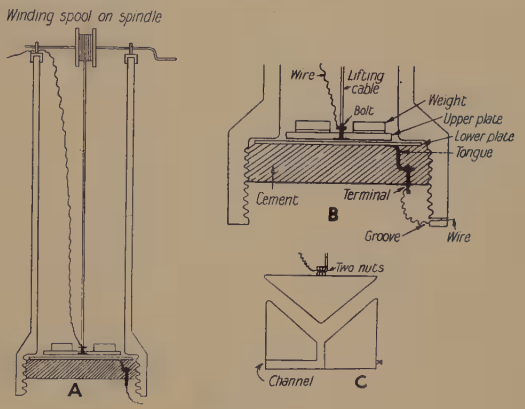


Fig. 11

different loads without having time to change the solution, the amount of salt must be adjusted to the smallest load. Your heaviest load may then be out before the top plate is half-way up, but you can always wind your wheel very slowly, whereas there is nothing to be done when you find a single flood hardly dimmed at all with your plates fully separated.

Backcloth Lighting

For the amateur, backcloth lighting is perhaps the most difficult and expensive part of stage lighting. It is essential for artistic work to have something up-stage that will represent the sky in exterior scenes, and, once the apparatus is installed, the constantly recurring expense of painted backgrounds and elaborate scenery can largely be avoided. But it is one of those things that are better left undone than done badly, so you ought to make sure that you can put the money and work into it before starting.

The main drawback is that the light must be strong enough to kill all shadows of players and scenery on the cloth. On a deep stage, with carefully concentrated lighting, shadows can easily be kept off, but most stages that amateurs work on are so shallow that the players are bound to come

within 3 ft. or 4 ft. of the back. To neutralize shadows, the light of the cloth must be at least as strong as the sum of the lights that cause them. (Obviously, a focus-lamp directed on the floor or across the stage would not count.) This means that you must have as many lamps at the back as you have in your battens, floods, and footlights, or, at any rate, an equal wattage. Hence the expense.

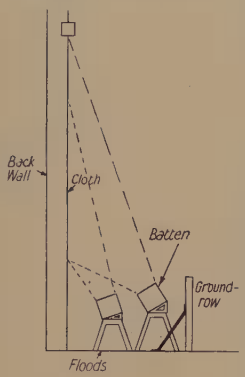


FIG. 12

Another difficulty is in the arrangement of the circuits. If you want sky effect only, you simply put all lamps on one circuit with blue gelatines and leave it at that. But half the fun of backcloth lighting is to bring on such exciting affairs as sunsets and grey dawns, or to cast weird colours over your sky according to the mood of a non-naturalistic play. Thus, if you have decided on a maximum total wattage of, say, 2,000, you will have to set aside at least 500 for your colours, which weakens your foundation blue considerably. Also, when you work out your wiring, and plan to make every third lamp a red or orange, you will realize that there will be gaps in your line of blue when the reds are out.

I think the best way of overcoming this is to separate the blues and the reds. Make a batten, which I describe below, for blues only, on one circuit or two, depending on the capacity of your switches and fuses, and then set alongside it either another batten with reds widely spaced, or a number of ordinary floods made so that their light has a wide lateral spread. Put the reds next to the cloth, because they need to show only just on the horizon, as it were, whereas the blue should go as high as possible.

It is not easy to decide how to plan a backcloth batten. The lights must be equally spaced all along the cloth as far as the scenery on either side, and the lamps must be close enough together to make an even line. A large number of 40-watt lamps is better than a small number of 100-watts, but needs more lampholders. Only experiment, with lamps on a cloth and with something to represent the ground-row that you are to work with, will enable you to settle the number, power, and spacing. I mention the ground-row, which is a low piece of scenery representing a range of hills or a garden, because the higher it is the higher you can raise your batten. In Fig. 12, the batten and floods, which stand on specially made supports, are just concealed from the audience, and the cloth gets the full power of their light. If there is a gallery in your hall, lower the light or heighten the ground-row.

The batten is constructed on the same general principles as for front lighting, or rather it is a cross between Figs. 1 and 5, *B*. Since there is not the same need for concentration, it may be no deeper than is necessary to keep the ends of the lamps about 2 in. from the gelatines, and you can omit all partitions between lamps. A good curved reflector coming just behind the bulbs and running the whole length should be fitted. Gelatine slides should be as long as possible, even at the risk of being unstable, since they lie on the edges of the batten and do not carry even their own weight. A sheet of gelatine 22 in. by $17\frac{1}{2}$ in. divided lengthways will make two 22 in. by 8 in. mediums without much further cutting.

For this work I strongly recommend coloured bulbs, in natural glass if you can get a dark enough blue, or dipped in lacquer. Of course, if your cloth is dyed blue, you need only white lamps.

I have assumed hitherto that all your light is coming from below, but if you can help your lower batten to illuminate the whole cloth, by hanging another behind a border up above, so much the better. Make sure, however, that you tilt your battens so that there is not a dark patch half-way up. The upper batten need not be quite so strong as the other, and need usually be blue only, since stage sunsets show in the lower part of the sky only.

GHOSTS

By A. E. PETERSON

Founder, Sunday Night Adventurers; Secretary, Kingston Marionette Players, etc.

THE stage ghost has been with us ever since the theatre first came into being, and it is reasonable to expect that it will remain with us as long as the theatre exists and the plays of Shakespeare, with their many ghosts, continue to be staged. Whether the ghost is actually seen on the stage, or its presence is indicated by the gestures of terrified actors who gaze fearfully offstage, or whether the ghost effect is a miracle of modern stage lighting or simply an effect of different coloured limelights, such as I saw used in a professional production of *A Christmas Carol*, where the ghost of Marley appeared bathed in a ghastly green light and the ghosts of Christmases Past, Present, and Future became visible in more rosy hues, does not really matter if the desired effect is obtained. Aeschylus, in his play *The Persians*, invokes the ghost of Darius by a long incantation and libation, but loses the "ghostliness" of the scene by the lengthy dialogue that ensues between Atossa and The Ghost. The dialogue is a series of questions and answers after the manner of the present-day explanatory scene at the beginning of a play, where the events that happened before the play begins are made known to the audience. Compare this long scene with the short dramatic episode of the Witch of Endor, when, at the bidding of Saul, she raises the spirit of Samuel (1 Samuel, xxviii), and notice how the supernatural is suggested with an economy of words that is remarkable. There was no sense of awe or fear of Darius; he was a kindly disposed apparition, called up by his widow in her hour of need. The ghosts of Shakespeare's day were more businesslike, and a contemporary writer describing a stage ghost of the period explains how—

> . . . a filthy whining ghost
> Lapt in some foul sheet or a leather pilct,
> Comes screaming like a pig half stick'd, and cries
> Vindicta . . . revenge . . . revenge . . .,
> With that a little rosin flasheth forth
> Like smoke out of a tobacco pipe or a boy's squib.

whilst Addison, in *The Spectator* of the 20th April, 1710, says: "Among the several artifices which are put in practice by the poets to fill the minds of an audience with terror, the first place is due to thunder and lightning, which are often made use of at the descending of a god, or the rising of a ghost, at the vanishing of a devil, or at the death of a tyrant. I have known a bell introduced into several tragedies with good effect; and have seen the whole assembly in a very great alarm all the while it has been ringing. But there is nothing which delights and terrifies our English theatre so much as a ghost, especially when he appears in a bloody shirt. A spectre has very often saved a play, though he has done nothing but stalked across the stage, or rose through a cleft in it, and sunk again without speaking a word. There may be a proper season for these several terrors; and when they only come in as aids and assistances to the poet, they are not only to be excused but applauded." This paragraph may have been inspired by the scene that occurred in the last few moments of Otway's *Venice Preserved*, which was frequently staged in those days. In the previous scene Jaffier to save his friend Pierre from the ignominy of execution has stabbed him on the scaffold and has then turned the dagger on himself. The scene is now "An apartment at Priuli's," and Belvidera enters "distracted." She is agitated and on the verge of hysterics; she is exhorting her husband to return to her, when "An officer enters" and whispers the news of the execution to Priuli. At this moment a trap in the stage opens and "The ghosts of Jaffier and Pierre rise slowly up" and Belvidera sees them. Here is the scene—

> BELVIDERA.
> Ha . . . look there . . .
> My husband . . . bloody . . . and his friend too . . .
> Murder . . .
> Who has done this? Speak to me thou sad vision;
> On these poor trembling knees I beg it . . .

At this moment the trap begins to sink through

the stage again and after a pause Belvidera continues her speech—

> Vanished . . . Oh I'll dig, dig the den up.
> You shan't delude me thus . . . Hoa . . . Jaffier, Jaffier . . .
> Peep up and give me just a look . . .
> I have him . . . I've got him, father . . . Oh . . .
> My love . . . my dear . . . my blessing . . . help me . . . help me . . .
> They have hold of me, and drag me to the bottom . . .
> Nay—now they pull so hard—farewell. (*She dies.*)

and "The curtain falls to slow music." When Jaffier and Pierre had sunk out of sight of the audience Belvidera made motions of digging into the ground and as she called out "I have him . . . I've got him, father" she was laid on the stage with her arm through the trap, which was left open for the purpose. This scene became as famous as the sleep-walking scene in *Macbeth*, and many theatrical reputations were enhanced by its performance. Later on Mrs. Siddons and others dispensed with the ghosts altogether, and played the scene as a "mad" scene. In this form the scene was often used as a test piece for budding actresses, and Kinnaird, who was then on the Drury Lane sub-committee, heard Miss Somerville, afterwards Mrs. M. A. Bunn, in the part but "thought she would not do." Two years afterwards she obtained another audition in the same part, and the verdict would have been the same but Lord Byron, who happened to be in the pit of the theatre at the time, pronounced it "a promising performance" and she was engaged and almost immediately made her "public debut" with Edmund Kean in the tragedy of *Bertram*, creating the part of Imogine with " brilliant and decisive success."

The ghost of the old-time play usually haunted the spot where he, or more often she, was done to death, or haunted the murderer until he confessed his guilt, and the audience became accustomed to a ghost that was attired in a winding sheet and walked about the stage with uplifted arms and drooping fingers, moaning and groaning or declaiming in melancholy accents: "'Amblett, 'Amblett, I am thy father's ghost." It is interesting to note that the *Story of Ambleth* or *Hamblett*, which occurs in an early History of Denmark, formed the subject of a tragedy that was believed to have been staged before Shakespeare wrote *Hamlet*. Nowadays a more sophisticated audience witnesses plays like *Outward Bound*, where the entire cast are ghosts, with, of course, the exception of Ann and Henry, who are only half-ways and who return to life again at the end of the play, or plays like *Death Takes a Holiday*, the title of which explains the plot of the play, or *Sheppy*, where the prostitute of the beginning of the play becomes the Angel of Death at the end. In *The Miracle at Verdun* millions of the soldiers who were killed in the War rise from their graves and return to their homes, causing world-wide consternation, and they eventually return to the place from whence they had come. Paul Green, in his one-act play, *Supper for the Dead*, uses a witch, the burning of herbs, incantations, and a supper, to recall the spirit of a child who has been murdered and buried in a nearby swamp. The father, an aged negro, who has murdered the child, is a horrified witness of the proceedings. A modern play, called *Beyond*, was staged by Sir Martin Harvey at Manchester in February, 1934. In it he acted the part of a ghost that returns to his family in their hour of need. He made his appearance as the ghost, wearing the clothes he was dressed in at the time he was killed.

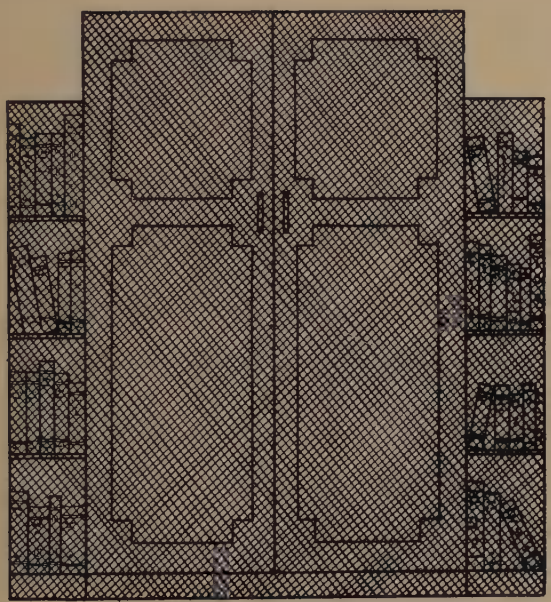
Spiritualistic seances occur in many plays. In Veillier's play *The Thirteenth Chair* a professional medium arranges a seance at a country house, and the plot revolves around a murder that is committed whilst the seance is actually in progress. The stage is darkened whilst the seance is being held, but there are no visual effects. In the first act Rosalie, the medium, gives a display of spirit rapping that mystifies those present. She explains—

> ROSALIE.
> You did watch the wrong end of me. I 'ave a wooden sole in my shoe. (*She lifts her skirt and shows that she has taken one foot from her slipper*). You do it with your foot. Like this. (*Laughingly.*) It is a trick.

Rosalie next gives an exhibition of table turning, which she does not explain, and by the time the real seance comes on we are prepared to accept her as genuine. Another play where spiritualism occurs is Aldous Huxley's *The World of Light*. In this play a father is trying to get in touch with the spirit of his son who is believed to have been killed in an aeroplane disaster some years ago. He is convinced that he can summon his son's

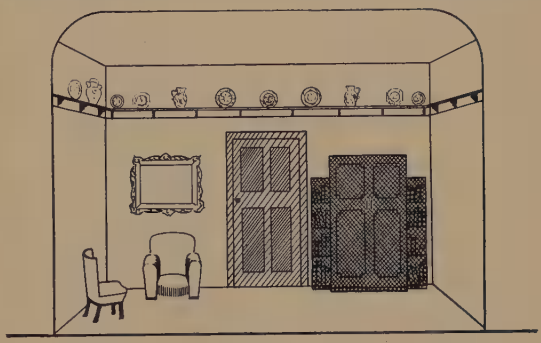
spirit, and during the seance the son actually appears, but in the flesh, the report of his death being incorrect.

One of the earliest visual ghost effects is that described in Cellini's *Memoirs*. He had fallen in love with a beautiful Sicilian girl whom he desired to see. A Sicilian priest of his acquaintance,

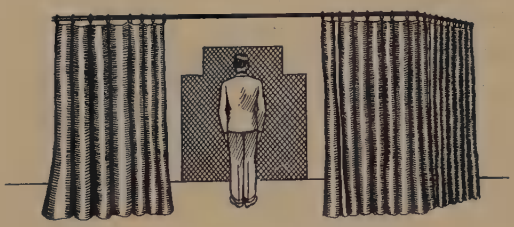


FRONT VIEW OF CABINET TRANSPARENCY

gifted with powers of necromancy, takes him to the Colosseo in Rome, where the priest, after drawing a magic circle and burning herbs giving off much smoke, produced "several legions of devils." This was not what was wanted, so they made a second attempt. This time the same kind of apparition appeared, so after "waiting till the bell rang for morning prayers," they made their way out of the magic circle and home. An explanation of the ghost effect is that the priest threw pictures on the smoke by means of a magic lantern somewhat after the manner in which the old phantasmagorial effects were arranged. The operator had the lantern strapped around his waist, and by moving forward or backward from the smoke cloud or transparent screen made the figures appear larger or smaller at will. In the course of time the famous Pepper's ghost arrived and became popular. The effect was originally invented by Henry Dircks, and was later improved upon and exhibited by Professor Pepper at the Polytechnic, where it caused a "profound sensation." The effect was mystifying, because whilst the audience could actually see the ghost, it could, at the same time, distinguish the details of the scenery behind it through its transparent body. The illusion was made possible by a well or pit, or sometimes by a passage extending right across the stage, in which below stage level and out of sight of the audience the ghost performed its appearing and disappearing tricks. Extending under the stage, the passage or well was lined with a black material and formed a place known as the "oven." At the opposite side of the passage and towards the back of the stage was a limelight that was played on the ghost when the effect was required. Hinged to the upstage edge of the passage and at stage level was a large sheet



STAGE SETTING FOR GHOST EFFECT



BACK VIEW OF CABINET

of plate-glass leaning forward at such an angle that it reflected to the audience the illuminated figure of the ghost as it slowly passed through the passage. This illusion was for many years a popular attraction at fairs where "penny gaffs" staged excerpts from *Hamlet* or *Macbeth* or, if opportunity offered, a scene depicting some local

murder and the consequent haunting of the murderer by his victim. The effect was more successful in a small theatre than in a large one because in the latter the size of the reflecting glass required was such that not only did it reflect the ghost in the oven, but also the faces of those in the first few rows of the pit. Modern illusionists have improved this device, and by using plate-glass backed with black material, mirrors, and dimming apparatus almost any kind of ghost effect can be obtained. Here is a variation of the effect. In a recent production of a play it was necessary for the purpose of the play that before one of the characters made his entry on the stage he should be seen slowly approaching down a long corridor. He was dressed in Elizabethan costume consisting of black doublet and hose, and his appearance had to strike a note of ghostliness and inspire fear. The stage of the theatre where the effect was produced was shallow, but the difficulty was overcome by a simple trick. The door through which he made his entry was upstage right, and the backcloth represented the interior of an ancient castle, and when in position was about 4 ft. from the actual wall of the theatre—a fact, by the way, of which the audience was well aware. The back of the scene and the wall formed a corridor that was hung with black material, and immediately above the passage were a number of powerful lamps, controlled in such a manner that the light did not escape. At the end of the corridor was our old friend the large sheet of plate-glass suitably backed, and set at an angle that caught the image of the actor and reflected it into the auditorium. Seen from the front the effect was perfect and the illusion was mystifying. Just before the actor neared the glass he suddenly quickened his pace, which had been slow, and as he reached the centre of the doorway the lights in the passageway were extinguished, and there was no interval of time during which the audience could see the back of the ghost at the same time as the front.

Here is another ingenious ghost effect. In this case the effect requires no apparatus beyond a small spotlight which can be dimmed and which is, in addition, suitably masked. The scene in which this effect was used was a drawing room with a glowing fire in the right wall. In the front of the fireplace was a small occasional table, and behind this upstage was an easy chair with a rather high back. The shadow of the chair from the fire covered a small arch that opened on to a balcony. The ghost appeared to a lady, seated in the chair, who sensed its presence, and, after a moment of fear and hesitation, moved to the switch in the wall near the fireplace and switched on the electric light, but there was no sign of the ghost, which had vanished as noiselessly as it appeared. The effect was made possible by the stage being in utter darkness save for the glow from the fire which seemed to increase the blackness. The ghost entered from the archway and took up a position within the shadow of the chair and immediately beneath the small spot light fitted with a screening mask. The light was gradually brought on, and the features of the ghost appeared to be floating in space whilst the lower portions of its body were invisible. When the lady moved to the switch the spot was quickly but carefully toned down till it was extinguished altogether. At this moment the ghost slipped through the archway and operated the switch that controlled the stage lights, thus making it impossible for the ghost to be accidentally seen.

The "transparency" ghost is still seen in many productions, and is useful for amateur productions. The ghost appears to the audience by standing behind a scene having a portion of the backcloth cut away and the opening covered with transparent gauze. This is painted over to conceal the opening. Behind the gauze is a black screen, and between this and the transparency the ghost takes his stand and waits. So long as the lights in front of the scene are up the backcloth seems to be quite ordinary, but when the lights are dimmed and the lights over the ghost are brought up the apparition is seen by the audience.

Shakespeare provides us with the spectacle of no fewer than eleven ghosts in the Tent Scene in *King Richard the Third*, and out of this number nine of them have already appeared in the play before their death. Flecker, in *Hassan*, immediately after the torture and death of Rafi and Pervanah, shows us their ghosts as well as the ghost of the builder of the fountain, the waters of which turn red as the ghost scene begins. In *Berkely Square* we meet a delightful array of ghosts in costume, whilst the most weird ghost "effect" of modern times is surely that in W. W. Jacobs's play *The Monkey's Paw*.

COMBINING THE INSTRUMENTAL AND VOCAL UNITS

By EDWARD DUNN, Hon. F.R.M.C.M.
Director of Music to the Municipal Orchestra and Corporation of Bath

AFTER weeks of absorption in the vocal requirements of the score, we go forward to meet the production, bristling with enthusiasm for the experience of marshalling and moulding our two armies into one unit, alert to the responsibility of intertwining the two mediums of musical expression, making of the whole an instrument unified in its balance and sympathetic in its interpretation of the unfoldment of a story.

The producer is now bringing the machinery of the stage—the science of colour and artifice in lighting, dressing, and setting of players in relation to his artistic conception of the libretto—to a point of consummation with the expression of the players.

If the Musical Director is experienced in the control of an orchestra, then we can reasonably anticipate a happy fusion with the stage sections from the greater resources of colour and reserves in tone quantities, available through the application of the orchestra.

Before submitting a few palliatives to meet certain contingencies in production, I must briefly review the case for the defence—the audience—on the general charge or criticism levelled by a few societies at the *efforts* of the orchestra.

Only fellow conductors of small-town societies could possibly appreciate the difficulties that beset the enthusiastic Musical Director when drawing together a body of instrumentalists for the production week.

There is usually sufficient strength of string players within easy distance of the majority of operatic societies. This strength, from a strictly musical point of view, lies more often in numbers than quality, but, in any case, there is recognition that technical demands are considerably less exacting than for the accommodation of pure orchestral workers. A small monetary grant is usually placed at the disposal of the Musical Director towards the expenses of the orchestra.

I cannot too strongly press for the engagement of a competent Leader, 2nd Violin, 'Cello, and Bass, even where such expenditure curtails the number of Wind players who are engaged.

Frankly, through my defence of the audience against evident orchestral embarrassments, I endeavour to sustain and strengthen the prestige of the Musical Director.

Out of the muddy criticism that is levelled at an obviously inefficient orchestra, nothing can prevent some of the mud sticking on the Conductor. I would, therefore, most strongly urge Gentlemen of the Baton to exercise the greatest care and tact in selecting the nucleus of their instrumental support.

At the outset concentrate on the choice of a small but reasonably efficient string section, with a competent drummer and corner men in the Wind department. Let a band of ten workers, good and true, be your ideal for a start.

It will be apparent that players of consistent and regular experience will easily surmount the technical requirements of the standard light opera score. In consequence, their attention can more readily be summoned for prompt entrances and the conductor's indications of tone quantities.

Sympathetic adjustment of tone quantity to the ears of the audience is not always an evident characteristic with pit orchestras, and few professional theatre orchestras can escape criticism on this score.

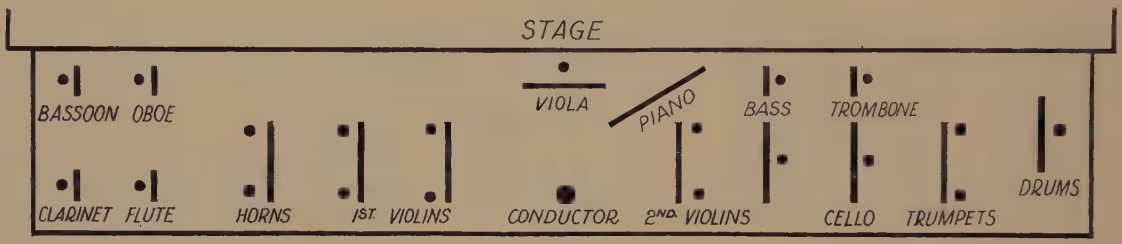
When the second public performance has passed the Musical Director, he should become more and more alert with each succeeding performance, tightening his grip on the attention of the orchestra for sensitive accompaniments. Orchestral players in light musical fare, on the whole, soon become dull in their sense of a keen response to the fine subtleties of phrasing in repeated performances of one work.

The following suggestions, I think, meet some

of the major problems in the musical direction of orchestra and stage.

Contingencies (Orchestral)

The grouping of the instruments warrants first considerations. Broadly, I suggest the following plan—



Give careful attention to the reading of the orchestra, having regard to the projection of the desk lamps. It is of the utmost importance that the Musical Director should have uninterrupted contact with the eyes of each instrumentalist. There can be no unified balance in the orchestral ensemble where the line of vision between player and conductor is broken.

It is imperative that the drummer should have a clear view of the stage, particularly in musical comedy when broad comedy and speciality dancing episodes call for percussion effects that are not indicated in the score. If you are fortunate in the acquisition of a full complement of sound players, it is advisable to limit the activities of the pianist.

Full string tone, supplemented by rich wind colour, is marred by the interception of pianoforte tone—except in the case of harp indications.

The value of the pianist in the orchestra cannot be over-estimated, for never can we be sure of vocal leads unwaveringly hitting every entrance at the exact time-spot. Many defects can be attributed to a false entrance: perhaps a bar too soon or too late, then the pianist steps in to support the vocalist during the accommodation of the orchestra to the unexpected emergency.

Keep a tight hand on the reserve power of tone quantity. I am conscious of the fact that this is not always an easy task, for amateur instrumentalists have often definite and decided views on the literal interpretation of *ff* marks. There are substantial arguments, all determined by the strength of the vocalists and the emotional import of stage situations, to support the revaluation of expression marks.

Except in powerful climaxes of big choral numbers, it is of primary importance that the Musical Director should be guided in the weight of instrumental tone by the strength of the vocalists' lyrics.

The audience—it should be remembered—have paid for the privilege of following, without strain, not only the main issues of the plot, but subsidiary innuendoes and inferences. No effort must be spared in impressing this all-important point on the minds of the orchestral players. Strangely enough, in the achievement of this object, it is possible that criticism will come from unexpected quarters—the acting members of the company.

If the accompaniment is measured in order to allow an easy hearing of the lyrics well back into the auditorium, it is probable that the vocalist of immature experience will complain that the instrumental background is too thinly textured and too difficult to define.

This presents a conjecture that the Musical Director should anticipate and predetermine on the eve of the production.

The company, in routine rehearsals, have been led through the notation by way of a piano immediately at hand, or better still, at ear. The rehearsal music, thus far, has been poured over the company to a point of saturation.

The dress rehearsal should bring further musical enlightenment to the company, and, if needs be, an understanding from the Musical Director of the appreciation of an intelligent presentation to the audience. In many productions I have seen operatic conductors working in a musical paradox that has achieved little in

the direction of enhancing their musical presentation: vocalism brought to an excellent standard, through intensive application, but of little avail during the show period, because of the predominance of the orchestra.

The lyrics, at least in light opera, do mean something in the intellectual enjoyment of the audience, and it is the Musical Director's obligation to all concerned that the lyrics shall be received intelligibly.

Any criticism on the part of vocalists, on account of transparence to their ears, of the musical accompaniment, must be met with a request for keener aural awareness. In short, insist on the accompaniment functioning as an accompaniment, and not, as is so often heard, an inversion of the musical design.

The full weight of the orchestra can be exercised only in the overture, dance numbers, and dramatic climaxes, the latter according to the elasticity of the lyrics.

It is upon the Wind section that the conductor must impose the greatest restraint, for none but really expert Wind instrumentalists have sufficient control of the embouchure to sustain *pianissimo* passages for any length of time.

Do not hesitate to take out individual Wind instruments from phrases that, through incapacity, burden the orchestral balance; no great stretch of imagination is required to engineer such demands with kindly tact.

For a soloist with a voice of particularly light texture, I recommend, when the lay-out of the accompaniment permits, that the string bass and other strings marking the rhythm should substitute a *pizzicato* accompaniment in lieu of the specified *arco*; this variation, of course, must be applied in moderation. Where a dance number is repeated more than once, endeavour to relieve monotonous repetition by the introduction of different combinations of musical colour for each repeat.

Perhaps one of the greatest anxieties of the Conductor is to be found in the timing of a musical prelude to a vocal number during which there is dialogue. Usually only the cue immediately preceding the entrance of the voice is given. This is not a sufficient guide; consequently you arrive at the entrance too late, or, on the other hand, the cue is delivered before the musical vehicle arrives. Do not risk the penalties of giving the orchestra a confused beat by trying to follow the dialogue from the libretto; the precaution of writing the dialogue along the prelude bars should be taken.

Contingencies (Vocal)

At the final action rehearsals, in which the Musical Director is called upon to officiate musically with the baton, I suggest that it is desirable for the conductor to be seated, so bringing the eyes of the company down in preparation for the show conditions.

The final preparation calls for a minimizing of gesticulation in arm movements, thus reducing the need for excessive movement in the theatre pit.

The grotesque sight of two arms silhouetted above the footlights, with every appearance to the audience, of shadow boxing, is not an artistic adjunct to the stage picture. Allowances can reasonably be made for those numbers that are not associated with action.

I urge, in passing, the introduction of a simple device that I have found useful in calling the attention of vocalists to my direction, namely, a red signal light in the centre of the footlights operated by a switch on a loose lead from the conductor's music desk.

For the attainment of the best possible choral results arm the producer with a general musical summary and an indication of the strong and weak spots in the personnel of your chorus, inspiring the producer to render invaluable musical aid, through the consideration of blending strength with weakness, in planning sectional stage grouping.

A common difficulty with inexperienced principals is the pitching of a "lead-in" note. Comfortable provision is not always made in the score, but with slight alterations, or a simple addition, a remedy can always be effected, by the unostentatious sounding of the entrance note on the oboe, muted trumpet, or trombone.

Care should be taken in making judiciously delicate the fibre of those accompaniments that support a soloist of inadequate tone power. Where, as so often occurs in the instrumental scoring, an occasional phrase in the voice melody is doubled by one or more instruments, the non-carrying power of the voice dictates that we should

curtail the doubling device in the orchestra, but in so doing, at least one of the instruments affected should be kept on the qui vive to pick up the solo melody if the conductor suspects that a deviation of pitch will become evident with the soloist.

Finally, keep a watchful ear on the attention of the company to the many-sided facets of the general interpretation at the third public performance.

At all costs it is necessary to avoid the little discrepancies that casually slip past with the accepted familiarity that oft-times is induced through repetition.

Just as the producer is ever on the alert to retouch situations, internal technique, and tableaux, so must the Musical Director be prepared to marshal the company for an aural review of apathetic indulgences.

Coda

Out of the many observations that have been made on the fundamentals of administration, I feel prompted to emphasize, over and above the many diverse aspects, the application of unremitting discipline in the adequate balance and control of the orchestra.

The members of the orchestra are not present to give an orchestral concert, but, for the purpose of argument, they must fall into line with the lighting and dressing plots in lending colour for the purpose of throwing into relief the vital issues of the dramatic presentation.

Usually it is possible to secure the band parts two or three weeks in advance of the production, and every effort should be made to mark in those variations in the interpretation of the work that are entirely the result of your personal expression.

Occasionally some of the numbers involve complex instructions. Leave nothing to the memory of your instrumentalists, insert typewritten sheets in every copy, and so dispose of confusion with its attendant calamities during a public performance.

A close knitted, lively, and smooth running performance is the ideal of every society. Consequently, I assert that the actual dosage of the production's ingredients should definitely be decided by the producer before the curtain rises on the initial performance; with the definite detailing of encores there should then be no deviation from the formula throughout the run of the work.

Where it is found necessary to interest the orchestra in some technical variation during the week of production, the requirements should be outlined in the retiring rooms of the orchestra, and not as a preface to the overture in view of the audience; the observant onlooker detects a note of unpreparedness when instructions are muttered from player to player, with attendant grimaces from a perturbed Musical Director.

The Musical Director may feel incensed to administer a corrective when the *tempo* of a number is being abused by the vocalists, by the obnoxious corrective of audibly tapping his baton on the music desk. Such reprehensible desires must be suppressed, although the motive can be couched in the terms of artistic defence. Forfeit your sense of duty to the composer and submit to the circumstances for the time being, in the interests of the reputation of your society.

Censure the delinquents after the performance, but certainly not during the show, for how many of your audience will be conscious of the error unless you advertise the fact to the entire auditorium through a stupid display of irritability?

Furthermore, it is a dangerous practice to endeavour to readjust the pulse by holding back or pressing forward the orchestra; this practice can quite easily rush the entire company headlong into a breakdown.

Of factors that are not directly influencing or influenced by the stage, I would urge that the members of the orchestra should be seated at least three minutes, for the purpose of tuning, etc., before the Conductor takes the rostrum.

I regret having to disturb the sensitive modesty of many sincere Conductors, but Conductors really must wear white gloves.

The National Anthem is revered to-day more than at any time in history. Do not insult the patriotic sentiments and common intelligence of any audience by allowing the members of the orchestra to decorate it with their individual ideas on harmony.

CONCERNING THE CHORISTERS

By D. GRAHAM DAVIS
Editor of "The Gilbert and Sullivan Journal"

LET us turn again to the chorus. "Responsibilities of the Chorus" gave many pointers as to the interpretation of the parts (for each chorister does, in fact, play a part as much as does the most prominent principal). What is required now is more to extend the brief note in the librettos, "Chorus of This, That, and the Other," by giving certain facts and hints as to what is required from the choristers in many things that may not be apparent from reading the operas.

One thing to be suggested is that the choruses should not be too large. There is the temptation, from the box office point of view, to recruit as many acting members as possible, and this may lead to a large chorus being used. Gilbert's chorus consisted, at most, of twenty-four girls and the same number of men. The chorus employed in the touring company is less, and it is remarkable how effective can be a dozen or so men or girls coached into a state of "controlled individuality." A big chorus, which may be most effective for an amateur production of a Drury Lane piece, would be unwieldy for the more intimate, and delicate, atmosphere of one of the Savoy operas.

THE JURY (*Trial by Jury*) number, of course, exactly twelve, including the Foreman. Each of the remaining eleven should be represented as a distinct type; a farmer, a clerk, a prosperous tradesman, a Scotsman, and so on. The individuality in appearance and acting must be acquired without allowing any one man to obtrude, or attract attention to, himself at the expense of the jury as a whole.

THE BRIDESMAIDS, not more than eight or ten in all, call for little comment. Naturally, one would select the best looking of the chorus for this duty, and, in view of their small number, the best singers would be chosen. THE PUBLIC IN COURT consist, principally, of the remaining female choristers. They, too, should be a collection of individual types, who are attending the trial out of curiosity or interest. If any more men are required to be on the stage, one or two may be discreetly grouped among the spectators, while others, in legal robes, can sit in the body of the court. They will sing the music allotted to the jury. The degree of exactness—whether these men sing "they" when the jury sing "we"—is a matter for discretion.

THE VILLAGERS (*The Sorcerer*) should be redolent of the countryside. Rosy cheeked damsels in poke bonnets and Kate Greenaway dresses; older women with shawls; strapping young farmers in velvet coats; yokels in smocks; and an old "gaffer" or two. All these types should be represented to assist the rural atmosphere of the setting.

THE SAILORS (*H.M.S. Pinafore*) must, naturally, have a breezy, sailor-like bearing and precision about their actions. The saluting should be well rehearsed, so that the action is carried out simultaneously by all. The producer should see that the naval salute is given, and not the more familiar military form of respect. Moustaches offer a problem in this chorus; the men should be clean shaven. If, therefore, the owner of such an adornment will not remove it, or cannot hide it, a beard should be worn. An effective touch from the professional production, not usually adopted by amateurs, is to have two of the choristers dressed as officers. They appear in attendance upon the captain when Sir Joseph arrives on board. There is plenty of time for the change to be made after the captain's entrance and song, "I am the Captain of the Pinafore," and the men change back into their lower deck uniform before the first act finale.

THE SISTERS, COUSINS, AND AUNTS usually appear to be more or less of an age. No efforts should be made to differentiate between one generation and another. Each chorister should be made-up to look herself. Probably, in an amateur chorus, there will be some who will be less young than others, but no extraneous aid

from the make-up box is called for to indicate that the aunts, at least, would probably be some years senior to Sir Joseph. It should be added that the ladies do not wear their hats in the second act. I recollect a long and acrimonious discussion on this point with a producer under whom I once played Sir Joseph.

apparently it is thought that the atmosphere of the original period must be preserved.

Major-General Stanley's Daughters have not a great deal to do beyond looking charming. Their first entrance, with its intricate threading dance and grouping, repays a lot of hard work, while it is not as easy as might appear to give the

Photo by J. W. Debenham

The Pirates of Penzance

This group does not represent any incident in the opera, but is included to show the effectiveness of an individual make-up for each chorister, in place of the usual "mass production" methods

The Pirates (*The Pirates of Penzance*) must look properly villainous. It is advisable to give each member of the chorus an individual make-up, though many costumiers send out wigs and beards all of the same pattern. For the second act the male chorus is divided, the basses appearing as Policemen. These should not be too modern in appearance. Small side whiskers have usually been added to the otherwise straight make-up, but big moustaches, long whiskers, and even beards, such as policemen of 1880 wore, have now been added. It must be remembered that 1940 (a critical year in this opera) is fast approaching, and

impression of balancing precariously on one foot, at the same time preserving one's position in the line and singing.

The Dragoon Guards (*Patience*), in addition to the usual rehearsing for vocal work and stage movement, require careful drilling to acquire the necessary military bearing and precision. Nothing can upset the stage picture more than an ill-timed salute, or ragged manipulation of the sword scabbards. It is not so difficult as might appear for a civilian to acquire this unanimity of motion. The music is so written that a definite note exists for each of these actions. An unmounted cavalry

man does not march with the same swing as do the infantry. A longer stride is taken, and there is not the same uniform swing of the body; in fact, there is a tendency to lean forward and to swing the arms and shoulders. All this should be put into the marching of these officers.

The Rapturous Maidens have to show an air of effortless languor, with a few moments of wild abandon (as when they first see Grosvenor). It is somewhat difficult to adopt this pose when, all the time, one has to be on the alert for cues, and it certainly cannot be taken to mean that the opera can be "walked through" in a languorous way. The sighing and yearning must be treated in absolute seriousness. The gestures must be flowing and easy, while the various poses in which the girls stand must be effortless and graceful. For the second act finale, where the girls throw off aestheticism, they become bright, natural girls of the period.

The Peers (*Iolanthe*) are represented as a collection of bald-headed old fogeys of dignified appearance. As it is necessary that the robes and coronets be carried in a natural way, as though to the manner born, it is suggested that some substitute for the heavy cloaks be used at rehearsals, so that the choristers can become accustomed to their manipulation. For the same reason, hats might be worn to represent the coronets.

The Fairies, too, may well be rehearsed with some substitute for their wands. It should be impressed upon the girls that their movements must be carried out daintily and quietly. The fairy atmosphere will not be helped if they "clump" around the stage with heavy tread. Shoes, therefore, should not be worn; either use light dancing slippers or, better still, stockinged feet.

The Courtiers and Soldiers (*Princess Ida*). In the first act appear the courtiers, some of whom should be dressed to represent such characters as a bearded chamberlain, court musicians, and, possibly, an Oriental ambassador. The chorus, in the second and third acts, represent King Hildebrand's army, a collection of picturesque desperadoes of all nationalities. Why this army should represent a nondescript rabble is uncertain, but, as a stage picture, this is certainly to be preferred to the original dressing, when all appeared in a similar uniform. One or two of the men should be dressed throughout the opera in a more military style, as a personal bodyguard to the King. To these men will fall the task of arresting Gama and his sons in the first act.

The Girl Graduates (who, of course, are grouped with the courtiers in the first act) appear in the academic robes of Castle Adamant in

Photo by J. W. Debenham

A Tower Warder

A good example of the type to be portrayed. The facial make-up is as the beard and wig. G. & S. choruses have to look the part convincingly

Act II. In the third act they are attired in the full panoply of war, accoutred with gleaming battle-axes. Their movements in this act should have a certain, but obviously not too exact, military precision.

The Nobles and Schoolgirls (*The Mikado*) need careful drilling in the "Japanese" walk, which is not a waddle or semi-run, but rather a shuffling gait, with the kneels pressed together, and the shoulders slightly hunched. The heels should be lifted from the ground, but the whole sole of the foot, not just the toes, should touch. This, aided by short steps, will give the desired effect. The fan work, too, requires much practice. The flicking open or shut of the fan indicates various emotions. Sometimes the fan is not used by the girls, the reason being that the costumes now used professionally are of a period in which the fans would be an anachronism. As these costumes are not generally available for amateurs, the use of fans should be continued. Further, without fans, the hands have to fulfil many actions otherwise done with fans—and hands still remain a problem with the average amateur chorister.

The Bucks and Blades (*Ruddigore*) are British officers of the Waterloo period. One must stress the word British, as some costumiers, unless otherwise instructed, include uniforms of various continental armies. During the second act the men appear as the ghostly Ancestors, in costumes ranging from the time of the Stuarts to the late eighteenth century. It is essential that some of the costumes exactly resemble the painted pictures through which certain of the ghosts appear. For the sake of fixing positions, this point should be settled as early as possible. The choristers who will step out of the frames must also see the scenery so that they can assume poses exactly resembling those of the picture they represent. The dialogue given to the ghosts should be rendered in exactly the same way as that laid down for Sir Roderic—evenly stressed syllables, intoned rather than spoken, with an upward cadence at the end of each sentence. After the ghost scene the men change back to their uniforms for the finale. Two of the chorus make a momentary entrance as fishermen at the start of the opera, crossing the stage and greeting the girls as they go down to their boat. One of the two snatches a letter, which a bridesmaid is reading, thus causing a slight commotion before the opening chorus is sung.

The Bridesmaids and Villagers may be evenly divided, or the first group made the larger. This is preferable as the bridesmaids are more in evidence. The bridesmaids, naturally, are all dressed alike and carry little posies, while the villagers wear appropriate dresses of the period.

The Citizens and Yeomen (*The Yeoman of the Guard*) might well be in the proportion of one male citizen to three yeomen, with a minimum of four in this first group. The men playing the yeomen should be selected not only on account of their voices, but for their size and bearing. Substitutes for the halberds should be used at rehearsals. Broomsticks serve admirably, and if cardboard heads are fastened to them the men will become accustomed to seeing that the halberds are always held in a uniform position—instead of some of the axe-shaped sides of the head pointing in one direction and others directly opposite. The female citizens do not call for any particular comment. They are dressed in Tudor costumes, and consequently should not wear wrist watches. Beyond that the censorship of jewellery need not be as strict as in, say, *Iolanthe* or *The Mikado*.

The Gondoliers (*The Gondoliers*) should have a swarthy complexion, in which the hands and arms should not be overlooked. The swarthiness must be applied with discretion, as the complexion does not change when the gondoliers blossom out as magnificently attired courtiers in the second act; too deep a skin would not go well with powdered wigs. In this act, a few of the men should be dressed as soldiers. It should be arranged in advance which shall be so dressed, as there are specific duties attached to the soldiers, such as leading the procession that greets the ducal party, and escorting Inez. In fact, if the wardrobe permits, others might also change into uniform for the first of these two entrances, while there should be two heralds, who sound a fanfare (actually played in the orchestra) when Casilda is crowned.

The Contadine should also show their southern origin by a somewhat darker make-up than that used in the other operas. The first number should be rehearsed with some substitute for the roses and baskets that will be used in the performance.

STAGE MOVEMENTS, GROUPING AND BALANCE

By CONSUELO M. DE REYES

Producer, Little Theatre, Citizen House, Bath, and Everyman Theatre, Hampstead; Lecturer in Drama, University College, Exeter

MANY of the main difficulties of acting vanish directly the actor has achieved ease and relaxation in his part. The correct poise prevents useless movements of the hands, walking about the stage without purpose, or attacks of stage fright. Fear is mostly due to tenseness and thinking too earnestly of one's self. The cure is physical relaxation and imaginative concentration. It is an interesting psychological fact that actors who wear beards and heavy make-up seldom suffer from stage nerves. Presumably disguise adds so greatly to the feeling of the part that it renders easy all oblivion of the ego.

Relaxation, repose, and poise have other considerable advantages. They make it easier to hold the mood, to remain in one position, if necessary, and to give undivided interest and attention to the entrances, actions, and exits of other characters. Frequently amateur players forget that it is as discourteous and far more conspicuous not to listen on the stage as it is off to the conversation of one's companions.

It is helpful to test this apperceptive attitude on the part of players by getting two of them to carry on an impromptu dialogue. Can they do it naturally? Does one talk with conviction and the other listen with real interest? Again, let one of the players outline to several others the two-minute story of an event. Note the various ways in which the others listen. Let a group of players say "good-bye" to one of their number who is supposed to be going away in the train and note the different attitudes that they take up. All these exercises are excellent in conserving the centre of interest.

If a character is required to telephone on the stage, he must not only hear what the other speaker says and pause naturally to listen, but he must make the audience listen with him. This again is a matter of relaxation joined to intensity of interest.

In writing or reading letters, the actor should not exceed the normal speed of life, for an audience

AN EXAMPLE OF STYLIZED GROUPING

is critical and on the look-out for any slips in well-understood business.

Again, if an actor faints or sprains his ankle, he must not recover too soon, and, above all, he must remember slowly to move the whole of his body when recovering as if gradually mastering the pain that will have communicated itself to his entire being.

If there is a death scene, every detail must be carefully rehearsed so that no accident of make-up or an unnatural position mars it. If an actor is supposed to be dead when the curtain falls, it is bad art and incongruous for him to take a curtain call. If the author desired the death of a

character, it is clear that he depends on the continuance of that idea for the building up of the plot of his play, and, consequently, no call should be taken by the player concerned until the close of the play. If an actor is called upon during the play to use any weapon or to drink from any vessel, he should let the audience see the drinking or for any action that would otherwise cut across the face and figure of the actor.

If the play demands a quarrel on the stage, remember that the audience wish to hear the words of the quarrel, and not merely the sounds of reverberating feet on a hollow stage. If necessary, the shoes should have rubber soles.

A Simple and Effective Method of Grouping a Children's Chorus
From the fairy phantasy, *The Prince*, by Lady Margaret Sackville

action. An excellent example of this is the terrorized recoil of Joseph, in *Lilian*, from the dagger before he stabs himself. This dagger is as integral a part of the episode as is Macbeth's dagger of the mind.

If an actor has to fall on the stage, he must avoid drawing the attention of the audience to the fact that he is going to fall or to the fall as such, whether good or bad. The fall should be noted merely as the natural result of an event. In other words, the audience must be led to ask why an actor falls, and not how he falls. A great deal of rehearsal will be necessary to achieve this, and during practice the actor must be perfectly relaxed. Any stage fall must avoid a tendency on the part of the player to get to the knees first, and as the actor falls he should turn a little to the side so as to light on the shoulder or arm. This turn gives the effect of reeling and enhances the naturalness.

The upstage hand—i.e. the hand farther away from the audience—should always be used for

If a meal is to be taken on the stage, it should be a real meal; if tea is to be drunk, it should be real tea, but avoid the preparation of the meal a long time in advance of requirements. Then the attention of the audience will be riveted on the meal when it is taken.

If the stage business requires a far-away call, give it from the farthest point of the stage, and hold your cupped hand in front of your mouth to produce just the right effect of distance. If a horse is to gallop, try out the sound in the wings with a half of a coco-nut shell in each hand, so that the horse will not appear to be too regular or stop too abruptly.

In every kind of business remember to think of the critical eye of the spectator. The utmost attention to detail is necessary to prevent the members of the audience having their attention taken away from the play. The fact that the business is done smoothly and quietly shows that the cast is acting easily, without strain, and in character. A cast that is at ease in stage detail

means an audience unconscious of stage detail, and so at ease and listening to the play.

In order to train players in the art of relaxation, it is an excellent thing to get them to stand or sit motionless before a group for two minutes, or to hold a position perfectly still before a camera for a two-minute exposure. If a player is not relaxed he will wince.

Train your players on the stage to carry on the following activities quite naturally and easily in front of an audience in order to produce effective illusion: (*a*) stringing beans, (*b*) peeling apples, (*c*) knitting, (*d*) writing a letter and interspersing it with stray comments.

Let a group on the stage be interested in some action that is taking place off the stage. If they look out of the window do they all tend to crowd together in the recess and block each other out? Try putting some of the players on chairs at the back of the group to look over the heads of the others. Can your various players register different degrees of interest? To teach your actors the difficult art of sustaining interest without doing any action that will interfere with the main

THE PASSION PLAY OF OBERAMMERGAU
An example of effective crowd grouping

theme, let two people describe a burning aeroplane that has just crashed to earth close to them but missed both of them. Do they "cut in" on each other as they would in reality?

Another excellent exercise is for one actor to relate a story to a group; after a time as the story is being told, the group one by one lose interest and move away. What happens to the story? Again, attempt more elaborate exercises with your players, this time getting one of them to improvise a telephone conversation in such a way that the character and story of the person at the other end of the line is revealed, or improvise a telephone call in which a young girl is trying to

AN EIGHTEENTH CENTURY MIME, WHICH SHOWS THE VALUE OF POINT AND EMPHASIS

get away from a girl friend so that she can talk to her young man, the friend not easily being got rid of in the meantime.

Let an actor tell a humorous story to a group, and be interrupted by laughter and applause at unexpected moments. Can he keep up the consecutive flow of the story despite such interruptions?

Rhythm is frequently neglected in acting and speaking. Naturalness in acting has superseded the forced elocutionary rhythms of the old school of actors, where the vowels were stressed and much rounded, and where everything was more or less cadenced. It must be remembered, however, that each class or profession usually has its own particular rhythm for or method of speaking a given sentence, and that certain mannerisms help us to distinguish them. Thus the words "I cannot agree with you" are spoken with varying emphasis and rhythm by a preacher, lawyer, teacher, salesman, or labourer.

On the whole, the less educated types of character should speak more slowly on the stage, and with more marked emphasis and hesitancy than the higher types, which should speak more

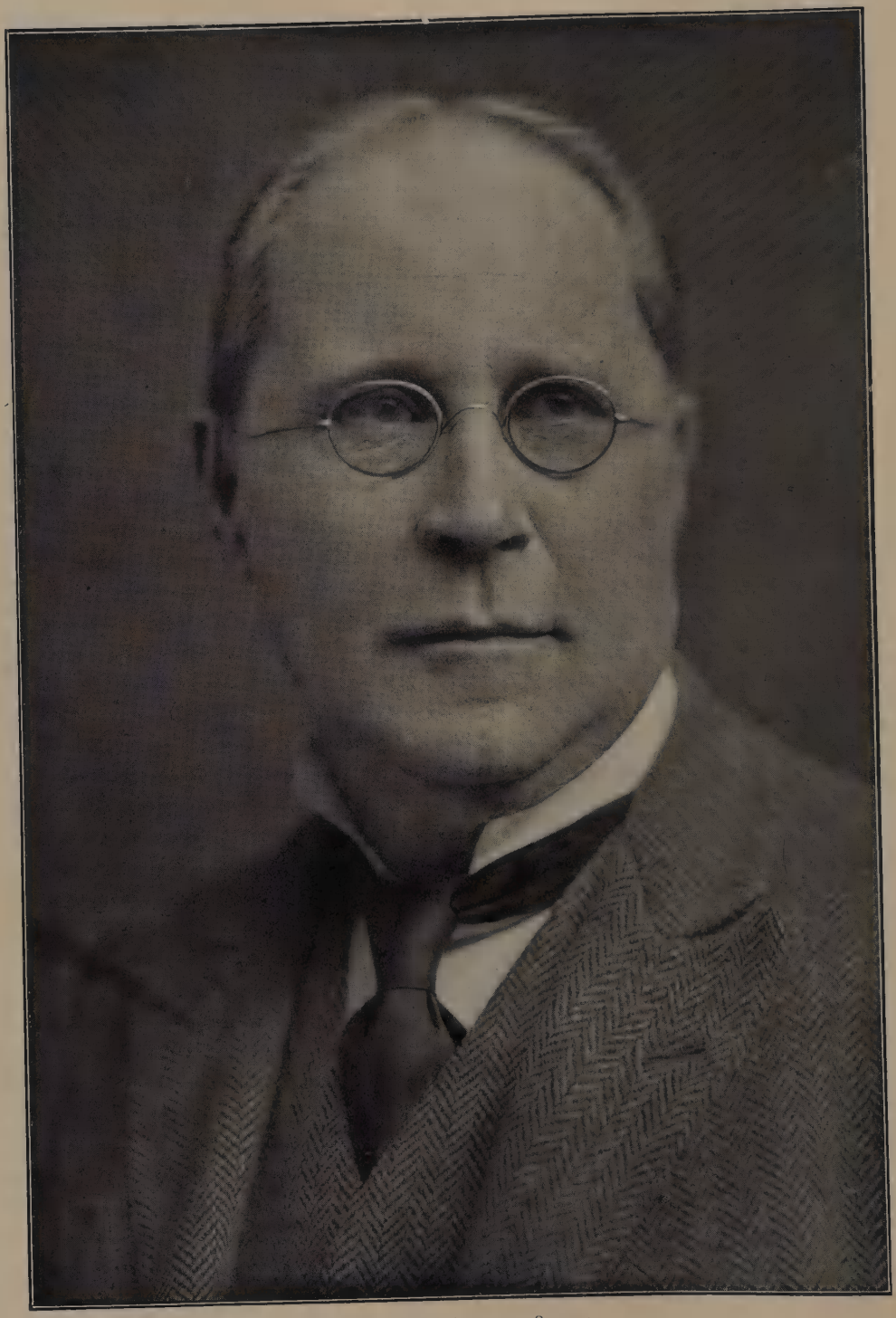
rapidly, with lighter accents, and be apt to interrupt each other and catch at the thought while the words are scarcely spoken.

The rhythm and emphasis must, however, be evolved from a natural feeling for the character rather than from any formula or direction. In burlesque, a copied formula is effective. The leader of a strike delegation may draw out his handkerchief and wipe his forehead, and all the delegates may then do the same. This is the automatic principle on which a parade of wooden soldiers and other puppet shows succeed. Members of the audience like to see the wires pulled, even if they do reduce men to automatons. It gives the spectators a sense of superior power, and they laugh at the players' helplessness and stupidity.

Great care should always be taken to "dress the stage," since a badly balanced stage, without pleasing groupings to charm the eye of the spectators, harms even the best acting. The stage gives us a picture of life in motion. The successful director will, therefore, keep a careful eye on the stage to see that the changing picture is constantly worth looking at pictorially, and that the positions of the actors, and the arrangements of sets and stage furniture, constantly help in the development of the play. The best method of working out such positions is to let them evolve naturally from the players' actions; the right mood in the actor will usually determine his positions and groupings far better than a director can determine them for him. This is the "trial and error" method. Obviously positions that are bad from the view of the house must be checked, but given an entrance and a scene to act, most actors will, if in the correct mood of their part, move naturally about the stage, do the right things, keep their audience in mind, and evolve stage positions and groupings that suit the play.

This is the most natural method of producing a play and with the necessary suggestions and limitations at certain points, it is believed to be the best way. It creates illusion by the natural method of evolving the action from character and mood, and avoids the artificial method of laying down positions by vote and dictating them from the outside.

It is a mistake for a director to tell an actor where to stand, how to move, and how to group, just as it is in speaking to have to tell him constantly "how to say" a line. If his position is wrong, then there is something wrong in his mood and the way in which he has thought out his part. Find the difficulty in the actor, and his actions will soon express his change in mood. Only the being of Hamlet can dictate how Hamlet is to act and move, and what attitude and hence what position he must take up with regard to the other characters in the play. The director himself cannot be Hamlet, and hence he can only observe, although his instinct will tell him when this natural motion has been evolved. It is, however, the actor's business to create a flowing stage picture just as it is to create the character that the pictures represent, and it is in the rhythm of this constantly flowing picture that much of the delight of the stage picture is found.



Mr. Hugh Arthur Scott

FAMOUS PLAYERS OF THE PAST

By HUGH ARTHUR SCOTT
Member of the Critics' Circle

"FAMOUS Players of the Past" is a vast subject that can only be most cursorily dealt with in the space available, even when attention is confined solely to native performers. But a few discursive jottings and reflections may be acceptable and perhaps of practical service in helping to correct the erroneous assumption which seems to be entertained too often to-day by some of our younger practitioners that the art of acting in a serious sense has only recently been discovered.

In point of fact, without reflecting in any way upon the achievements of the present day, study of the records goes to suggest not only that there were great men (and women) before Agamemnon but that they managed in some way or other to achieve results and produce effects the like of which are totally unknown to-day. Read some of the contemporary notices of Garrick, Kean, Siddons, and not a few others, and it becomes evident that these players affected their audiences in ways to which no sort of parallel can be found in modern times.

Thus of Garrick—good-natured, genial, businesslike Garrick, "an abridgment of all that is pleasant in man" in Goldsmith's famous line—one reads that in such parts as Lear—one of his grandest impersonations—he almost paralysed, not only his auditors, but even his fellow-players at times by the demonic force and electrifying intensity of his performance.

Again of Edmund Kean's portrayal of the villain Sir Giles Overreach in *A New Way to Pay Old Debts* we are told that on one occasion it sent several of the ladies in the audience into hysterics, threw Byron into a fit, and had such an effect upon his fellow-artists that one of them, Munden, had to be dragged off the stage by the armpits, his face fixed upon Kean in a paralytic stare.

And of Mrs. Siddons, in turn, hardly less remarkable stories are told. "The enthusiasm she excited," wrote such a cool and well-balanced critic as Hazlitt, "had something idolatrous about it; she was regarded less with admiration than with wonder, as if a being of a superior order had dropped from another sphere to awe the world with the majesty of her appearance. We can conceive nothing grander. She embodied to our imagination the fables of mythology. She was tragedy personified." Macready relates too—and he was not one to exaggerate—that when she played Aspasia in *The Maid's Tragedy* so terrible was her agony as, after seeing her lover strangled before her eyes, she fell lifeless on the stage, that the audience believed she had really expired and would only be pacified by an assurance from the manager!

What is one to make of such things? "Birds of wonder," said George Meredith, "fly to a flaring reputation," and no doubt there is a certain element of the fabulous in some of these stories. But the evidence as a whole is too overwhelming to admit of doubt, and one is left wondering, therefore, how it came about that such tremendous effects were produced by these great players of the past—and regretting that in the theatre of to-day such thrilling experiences are so totally unknown.

It may be, perhaps, that we are colder and more critical—less receptive and responsive—in these times, and also it is quite possible that some of the proceedings of these old actors, which moved our forefathers to such transports, would affect us differently. But, making every allowance on this score and that, it is impossible to resist the conclusion that they must have been terrific fellows, some of them, and amazing exponents of their art.

It would be, moreover, quite a mistake to suppose, although the error appears to be rather widely entertained, that their acting was all violent and exaggerated and devoid of subtler qualities; for nothing could be farther from the truth. Take Hannah More's carefully-weighed analysis of Garrick's Hamlet, for instance—

though I have room only for a single passage here: "To the most eloquent expression of the eye, to the handwriting of his passions on his features, to a sensibility which tears to pieces the hearts of his hearers, to powers so unparalleled, he adds a judgment of the most exquisite accuracy, the fruit of long experience and close observation, by which he preserves every gradation and transition of the passions, keeping all under the control of a just dependence and natural consistency."

Thought and Study

And so, too, in the case of Kean we are told that, violent and extravagant as his methods often were, they were as far removed as possible from mere crude ranting and barnstorming, being all the outcome of the deepest thought and study, so that he would sometimes reflect for a whole day how best to deliver a single line—his practice in this respect provoking the remark of one of his fellow-players: "He slaved beyond any actor I ever knew." And one needs only to read Macready's fascinating *Diaries* to realize with what endless care and anxiety he, too, studied and considered every single detail of his performances beforehand—the like applying to nearly all of these old players and utterly refuting the popular notion that they merely stormed and ranted.

But this is not to say, of course, that the methods of many of them were not such as would in these days make the judicious grieve. Emphatically of the old rhetorical, declamatory school, for instance, was the famous James Quin, but for all that a fine actor in his way, though destined to be completely eclipsed in due course by the more natural and realistic methods of his rival and successor Garrick. A strong-minded Irishman, Quin was a great character—like so many of the notables of earlier days, when social behaviour was less cut to pattern and strong personalities had freer scope. A fine Falstaff, he had also a Falstaffian capacity for gormandizing, while going one better than that hero in his readiness to defend his honour, since he actually killed two of his fellow actors in duels forced upon him.

Another famous actor of the older school was Mrs. Siddons's brother, John Philip Kemble, though there was the less excuse for some of his methods in that he came long after Garrick had shown the way to better things. But none the less he was a great actor, especially in heavy tragic roles, and for a long period he enjoyed enormous fame and favour, particularly as an exponent of the great Shakespearean "leads," in conjunction with his still greater sister.

Sir Walter Scott wrote a delightful analysis of his rotund and ponderous style: "John Kemble is certainly a great artist. But it is a pity he shows too much of his machinery. . . . In *Hamlet* many delicious and sudden turns of passion slip through his fingers. . . . He is a lordly vessel, goodly and magnificent when going large before the wind, but wanting the facility to go 'ready about.'" Kemble was finally eclipsed by the advent of Edmund Kean, in comparison with whose tornadic vitality and prodigious natural genius his stiff and studied methods seemed more than ever artificial and unconvincing.

A far greater actor in some respects than Kemble was his contemporary, George Frederick Cooke, who unfortunately ruined himself and his career by his incurable addiction to alcohol. The greatest testimony to his astonishing powers is indeed the fact that he contrived to retain so long the favour of the public and of the managers in spite of his hopeless unreliability and notorious vices. But, like Edmund Kean, whom he greatly resembled in style (as also unhappily in his weakness), he acted gloriously when sober and hardly less so, it was said, when drunk.

Intensity

Exaggerated but overpowering intensity was the prevailing characteristic of his art, and some thought that in certain parts, Richard III being one, he was finer even than Kean himself. Lamb praised him unstintedly, saying that in the subtlety of his delivery of certain Shakespearean lines he was unsurpassed—which again illustrates how far removed from mere ranting were the performances of the greatest players of this type—while Scott was another who left a vivid account of the tremendous impression that he produced at his best.

Even more interesting is a description left by Washington Irving of his acting as Iago in the third act of *Othello* when playing once with Kemble as his partner: "He grasped Kemble's left hand with his own and then fixed his right,

like a claw, on his shoulder. In this position, drawing himself up to him with his short arm, he breathed his poisonous whispers into his ear. Kemble coiled and twisted his hand, writhing to get away, his right hand clasping his brows and darting his eyes back on Iago." One can well believe that it was uncommonly effective, and equally well understand the stately Kemble "writhing" as he struggled to escape from the grasp of his fiery and (probably) half-inebriated confrère.

But my space is running away and I have said little about the great female players of the past, though not a few of these appear to have been hardly less wonderful than the men.

A remarkable actress, for instance, was Elizabeth Barry (1658–1713)—not to be confused, by the way, with her namesake, the wife of Spranger Barry, also very fine, of the following century—who, after a most unpromising start, was coached to such good purpose by the Earl of Rochester that she became one of the most admired performers of her time. Colley Cibber, for one, praised her in the highest terms, declaring that "in the art of creating pity she had a power beyond all others," with which statement may be connected perhaps the fact that she was accustomed to shed real tears in pathetic passages. It is to be feared, however, that they were of the crocodile variety, since she was really a fiend of a woman and very nearly murdered one of her rivals (Mrs. Boutall), against whom she had a grudge, on the stage. She was supposed to stab her in a certain play and tried actually to do this—declaring afterwards that she had been "carried away" by her part, which, however, nobody believed.

A Clever Interpreter

Another charming actress of the same period, who seems to have been specially distinguished by what would nowadays be called sex-appeal, was the delicious Mrs. Bracegirdle, of whom it was said that every man in her audiences would be her lover, although in fact, strange as it may seem for those days, her virtue was never impugned—as may be gathered from the graceful lines of her devoted friend and passionate admirer Congreve—

> Would she could make of me a saint,
> Or I of her a sinner!

But the excellence of her acting may be gathered from the fact that she was the original representative of all Congreve's heroines, in which parts she was said to be without peer or rival.

Then later came the fascinating Kitty Clive, one of the most delightful of comediennes who, none the less, drove poor Garrick almost to distraction by her jealousies and tantrums and vixenish criticisms, although she did declare on one occasion after having been reduced to tears, in spite of herself, by his performance as Lear, "Damn him! I believe he could act a gridiron!"

Tragic Power

And about the same time flourished also the famous Mrs. Pritchard, who also acted much with Garrick and by all accounts was a tragic actress of rare power—her Lady Macbeth in particular was long regarded as unapproachable. She acted the title part in Johnson's ponderous *Irene*, and was involved in a curious incident on the first night, the audience crying "Murder!" when she was about to be strangled and refusing to allow the performance to proceed. Needless to say, Dr. Johnson, though he bowed to public opinion and altered the ending, was indignant and, somewhat illogically, owed Mrs. Pritchard a grudge ever afterwards. But he had never been one of her admirers, calling her "a vulgar idiot," on account of her limited education, declaring that she had never read *Macbeth* right through, and adding characteristically: "She no more thinks of the play out of which her part is taken than a shoemaker thinks of the animal from which his leather comes." But she was unquestionably a great actress none the less.

But more famous than any of these was yet another of Garrick's leading ladies, namely, the fair and fickle Peg Woffington, who took the town by storm on 20th Nov., 1740, by her performance as Sir Harry Wildair in *The Constant Couple* at Covent Garden, and thereafter enjoyed prodigious favour throughout the remainder of her comparatively short but dazzlingly brilliant career.

In spite of her humble origin—she was the daughter of a Dublin bricklayer and began life herself as a flower-girl—she played to perfection, not only dashing "breeches parts," but also ladies of the highest elegance and refinement, as well as

such Shakespearean characters as Ophelia, Portia, and Isabella.

In connexion with her immensely popular performance as Sir Harry Wildair an amusing story is told of her remarking to Quin: "I have played that part so often that half the town believes me to be a real man"—to receive the disconcerting reply: "Madam, the other half has the best of reasons to know that you are a woman."

Irresistibly attractive, generous, and impulsive, she was eminently "temperamental," and nothing if not a good hater. One of her most detested rivals was Mrs. Bellamy, whom she actually drove off the stage in the course of one perform ance and tried to stab almost in sight of the audience, while Mrs. Clive she loathed even more—no two women, it was said, ever hated each other so. No wonder that poor Garrick was hard put to it in trying to keep the peace between such difficult ladies!

Another brilliant actress of the same period who also acted much with Garrick—and likewise helped to make his life a burden—was Mrs. Abington, who afforded another striking example of genius triumphing over circumstances. For though she began as a street singer, she contrived none the less to educate herself, learned to speak French and Italian, and became one of the most versatile and polished actresses of her time, being admired especially by the "quality" as a representative of the fashionable ladies of the period. In tragic roles, on the other hand, she was less successful, one critic going so far as to say of her Ophelia that it was "like a mackerel on a gravel walk." But one seems to scent a touch of malice there.

Still another comedienne of the rarest gifts was the famous Mrs. Jordan, Leigh Hunt declaring indeed that she was actually the greatest actress England had ever produced. That may have been going rather far, but there seems to have been universal agreement as to her extraordinary charm and fascination. Hazlitt declared that her voice was a cordial to the heart and her laugh as nectar to the palate, while Lamb, Byron, and Sir Joshua Reynolds were others who exhausted their superlatives in praise of her.

She was celebrated also on account of her relations with the Duke of Clarence, afterwards William IV, whose mistress she was for many years. And that her sense of humour served her well off, as well as on, the stage may be gathered from her amusing reply when the Duke, after a time, proposed to reduce her allowance from £1,000 to £500. This took the form of a theatre programme, with the words underlined—"No money returned after the rising of the curtain."

And, of course, later, and also earlier, there were hosts of others, alike male and female, to whom reference could be made if space allowed.

The briefest record would be incomplete, for instance, without mention of Burbage—Shakespeare's own Burbage—who had the stupendous task of "creating" such parts as Hamlet, Othello, Shylock, Macbeth, and Lear (to name only a few), and who, by all the evidence, acquitted himself right nobly in the result. Thus he was spoken of by a contemporary as one "such as no other age must ever look to see the like," while it is interesting to gather from other sources, what it may surprise some to learn, that he was apparently a player of what would be called to-day the intellectual, rather than the robustious, type. And John Betterton, another Shakespearean actor of the highest order, of the Restoration period, was a player of much the same kind. Of significance in this connexion, for instance, is the statement attributed to him that profound silence during the performance was a far greater testimony to an actor's power than any amount of applause at the end.

Then, coming nearer to our own times again, there was that wonderful comedian, Charles Mathews, who was followed in turn by his even more brilliant son, Charles James Mathews, by the amazing Robson (wonderful alike in comedy and tragedy), and many more, including, last but not least, the most adored actor and actress of the later Victorian period, Henry Irving and Ellen Terry. But concerning neither of the latter is it necessary to say more here, if only because we may proudly think of them as belonging to our own age rather than to the past.

Yes, truly, there were giants in those days!

THE STAGE AND THE AUDITORIUM

By MARY KELLY

Author of the Pageants of Selborne, Rillington, Bradstone, Launceston, and "The Pitifull Queene," Exeter, etc.

THE site should be chosen early by the Author, the Pageant-Master, and the Grounds Committee, for there are several important points in connexion with it that may take time in the consideration. We have seen how the site will affect the author, and how important it is that he should have a voice in the choosing of it—we must now see how it affects the production and the organization. It is by no means easy to be sure of a site that will be equally good all round, and one consideration has often to give way before another. Somehow or other the public has to see and hear the pageant easily, to be given every comfort possible while seeing it, to be able to reach it and get away without difficulty, and generally to enjoy it. Besides this, the arrangements behind the scenes and on the stage must be such that the pageant can be played as well as possible, and that the players are not hampered by lack of organization.

Acoustics and Visibility

Since I have already laid some stress on the value of dialogue in a pageant, and since it is quite possible to find stages on which dialogue can be heard with ease, it is worth while considering the acoustic properties of any suggested site first. The Greeks and Romans understood a good deal about outdoor acoustics, and Vitruvius, a Roman writer, has given some interesting information on the subject, which is quoted in *The Open Air Theatre*, by Sheldon Cheney. (This book and *The Attic Theatre*, by A. E. Haigh, are well worth study by the organizers and producers of pageants.) In America a large number of outdoor plays are performed, and it is quite usual to erect outdoor theatres on the classic plan; for our pageants in this country, however, we rarely construct artificial stages, but prefer to use the natural surroundings as far as possible, and experience has shown that these have certain advantages and also disadvantages that must be considered in choosing the site.

Trees, for example, form a beautiful background, and as such will send the voices forward; at the sides they will be useful in enclosing the stage picture, or masking entrances, or in throwing across the stage pleasant shadows that contrast with the strong sunlight; but on the stage they are dangerous, for they swallow up the sound, and in a high wind will make such a noise that the players will not get a hearing.

A Pageant at a Haunted Bridge in Northumberland
The Ghost of Lady Derwentwater and Attendant Spirits

Backgrounds of hills, or of gently rising ground, or of masonry, or of a hanging wood, will all make good sounding boards, and the voices will also be carried forward by a dip in the ground between them and the audience, or, better still, by water. If there is a chance to get a quiet stream or still pond well down stage, it should be seized.

Rain and wind are always enemies, rain being the worst, for even if the players brave the wetness of the rain, they cannot push their voices through it.

The stand, especially if it is covered, will catch and concentrate the sound, so that the general audibility becomes considerably greater directly it has been erected.

The comparative levels of actors and audience were carefully studied in Greek and Roman theatres, and the best form of natural stage does, in reality, approximate to the later Greek and the Roman: that is, the actors at the focal point will be on a level with the third or fourth row of the audience, while the ground will fall away a little between, and the rest of the auditorium will rise above the stage. If the actors are too high above the audience there is a danger that the voices will mount and disperse, so that it is always important to raise the auditorium, even if a good natural platform has been found. In the Hearst Greek Theatre in America an audience of ten thousand can hear every word spoken in conversational tones on the stage.

By kind permission of the Editor of "Drama"

SCENE FROM A GREEK PLAY AT BRADFIELD

This country abounds in ancient grassy amphitheatres such as Maiden Castle or Pirran Round, and these offer ideal conditions for outdoor production, except for the fact that they are often exposed to the winds. The bailey of an old castle is also excellent, because of its form, and the amphitheatre can be made there. If it is possible to find a site that has this shape it is always better to use it than to take something with a wide background, since it is not only better for audibility but for visibility as well. All the seats are equidistant from the focal point, so that everyone can see and hear equally well, and the attention of the whole audience is drawn to that point, so that it is not likely to see anything beyond it unless the producer wishes it to do so.

If no natural amphitheatre is to be had, then it is important to build the stand as a section of a circle, and, though this may be more costly, the expense is fully justified, since each day's audience is satisfied and goes away saying so, and therefore swelling the next day's. In a long, straight stand the people on the outer edges get out of touch with the dramatic focus, and they do not hear easily; they then begin to talk or laugh, which makes it impossible for their neighbours to hear, so that the talking spreads inwards and the illusion is lost.

Different levels on the stage are useful for the producer: walls or a tower or a grassy knoll—all will help in the picture-making, which is so important a part of the production.

The entrances are seldom entirely satisfactory, and some sort of screening has to be used here and there. This should be done carefully, under the Pageant-Master, so that it does not stick out from the general colour of the background. If hessian is used it should be dyed green to tone in with the foliage and grass; if hurdles and brushwood, the brushwood must be fresh, and not withered and brown. All screening must be high enough to hide a horse and his rider, including weapons, and it must be fixed firmly, or jostling crowds or restive horses may bring it down. The Pageant-Master may want architectural screening in the form of canvas buildings, walls, gatehouses, etc. It is not wise to use much of this, since it is hard to get the right illusion out of doors, but a skilful scene-painter, working on the ground itself, can succeed in blending them in with the real. In one pageant a number of black-and-white Tudor dwellings were placed at the foot of a castle wall of stone; the contrast

between the timber and plaster and the stone prevented comparison, and the effect was quite convincing. A wise plan is to place these buildings in the shade of trees, where the trees themselves will help to make them one with the setting, and will tone down the general effect. They must be built in the round, with apparent thickness, and with roofs; but it is not necessary to be too literal about them, and one gateway, well placed, will give quite enough suggestion of an abbey or a castle for any audience. A building, conveying a definite idea, gives a kind of focus to some part of the stage, and it is possible to get an effect of changing the scene if the focus is shifted from one part to another, as is exemplified in the "houses" at Oberammergau.

"Prompt corners" have to be found somehow, and they must not be corners at all, but close in among the players. Prompting is sometimes done by megaphone or microphone from the front of the stand, but this may be heard by the audience, which is inexcusable. Probably the best method is to use peripatetic prompters, who keep close to the principals with books hidden in their props, but the Bedfordshire W.I. Pageant Committee dug a grave for their prompter down stage, with a little grass mound to hide him from the audience. It was quite a comfortable little grave, but I had the feeling, when I saw it, that unless it were carefully fenced from horses it might become a grave indeed!

When once the matter of the stage and the entrances and exits has been settled, an exact plan should be made of it, showing everything that may concern the production. Copies of this plan will be sent to every sub-producer, who will mark it out, with a tennis marker, in the field that he is to use for rehearsal stage. The players in each episode will then rehearse on exactly the same space that they will find for their performance, and all the grouping will fall into place automatically. A rehearsal stage should also be marked near the place where the pageant is to be held, for if all rehearsals are held on the pageant ground itself, there will not be a blade of grass left for the performance, and there may be a morass. The Grounds Committee must watch the actual ground carefully throughout the rehearsals, and do their best to keep it in good condition. Usually it is necessary to hold preliminary rehearsals on the real stage, but when the effect of the ground and surroundings is thoroughly realized, the transfer to the rehearsal stage should be made.

THE OLD ÆOLDERMAN CARRIED BY HIS THANES, BRADSTONE

To return to the auditorium. The Pageant Committee must face the fact, from the beginning, that a raised and covered stand is necessary, and that its cost is one of the essential expenses of the pageant. Apart from the artistic advantages already mentioned, it is sound finance, for unless the audience is made thoroughly happy and comfortable on the first day, and can see and hear with ease, and does not get wet or cold, it will go away cross, and nothing can damage a pageant more than a cross audience on the first day. It is well to advertise the Raised and Covered Stand, as the public is inclined to be a little suspicious of pageant arrangements, and likes to know that it will be kept dry and be able to see when it has paid for its seat. The stand

should not face into the sun, and its sides should be closed against a driving wind, and it should have plenty of easy entrances. The audience at Oberammergau, four thousand in number, is out of the theatre in two minutes, and this may as easily be achieved in any outdoor auditorium in England. The stand must be put up by a firm used to the work—this is not a job for amateurs —and it must be inspected by an official of the Board of Trade. The Grounds Committee will have to reckon carefully the amount of seating capacity in any given space, and send in an estimate of the amount to the Finance Committee before any site is finally chosen; sometimes by shifting the position of the stand a little, a larger number can be seated, and the possible seating capacity must be reckoned against the general cost of the pageant. There are various methods of getting timber for stands, but even for a village pageant with a small stand it is difficult to get one for less than £60.

The car park should be as near as possible to the stand, and organized efficiently, since long delays in getting in and out are a bad advertisement for the pageant.

The Grounds Committee must be men of determination and authority, for they must be prepared to deal with undisciplined crowds. Some lawless spirit is evoked by a pageant in its audience, and it behaves as other audiences do not. It is strangely determined to come on to the stage, and ropes are of no account in its eyes; it likes to have picnics on the stage, to climb up into the trees, to sit on the walls and towers, and generally to be where it is not meant to be. Aged ladies will make a slow progress right across the stage, from some unknown spot to their seats, just as King Arthur and his Knights with all their following are making an imposing entrance through the Castle gate; a charabanc load of the Historical Society will examine the foundations of the Abbey, and even give short lectures on some interesting feature when the Spirit of the Ages is taking breath for her blank verse harangue, and the Press photographer, in all his horror, dodges about among the horses' heels to take snaps of Lady —— as Margaret of Anjou! So not only must the Grounds Committee make strong fences, but they must recruit a good staff of strong men for the performances.

ARMS AND HANDS

By M. GERTRUDE PICKERSGILL, B.A. (Lond.), L.R.A.M. (Eloc.)
Principal, The London School of Dramatic Art

THE training of all parts of the body must be undertaken in order to make it controlled, supple, and responsive. Side by side with this muscular and technical training must go the growth of the imagination, which provides the material to be expressed. It is of the first importance that these two sides of the training be correlated at every step, or the main object may be missed. A further reason for this correlation of body and mind is that it ensures the interest of the player, who is a creative artist, even while he is a technical workman.

Gesture is an expression of the whole body, which is what Shakespeare means when he speaks of "the gesture sad" of the English soldiers before Agincourt; but the arms and hands are such important factors that my next series of exercises will deal with them.

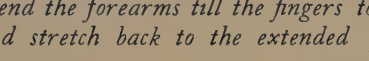
Hand and Arm Exercises

1. *Stretch the arms sideways from the shoulders and alternately stretch and clench first the fingers and then the hands.*

2. *Drop the hands from the wrist and raise* slowly.

3. *Curve the forearms in a circular movement in alternate directions.*

4. *Bend the forearms till the fingers touch the chest and stretch back to the extended position. Thus*



N.B. Keep the *upper* arms *still* in Exercises 3 and 4.

5. *Swing the arms in circular windmill fashion from the shoulder, both backwards and forwards; these movements make for flexibility of the hands and arms.*

For further flexibility shake the hands vigorously, the arms slightly extended and the palms towards the body.

Proportion Exercises for the Hands and Feet

1. *Extend both hands, palms upwards from the wrist slightly towards the left—at the same time take a short step in the same direction. Repeat the action towards the right.*

2. *Now extend the hands at the half arm length with a correspondingly longer step, first in one direction and then in the other. Lastly, extend the arms full length with a still longer step.*

Fig. 1. Wrist

Focus the attention on—

(*a*) The curve of the arms, which should be circular from the chest outwards—this should be observed in even the smallest movement.

(*b*) Work from a *relaxed shoulder* down through the arm to a *taut hand* where the strength of the gesture lies. It will be found that beginners almost always *stiffen* the *shoulders* and work with *limp hands.*

Now to give these movements meaning—

Make a Request with hands, strengthen it, and again intensify it. Here let the player focus on the Sincerity of the Intention alone. See Figs. 1, 2, and 3.

A similar series of movements with palms *downwards* and *backward* steps can be practised, and application of the thought made in a series of *Denials* gradually intensified.

The next step is most interesting.

The players face each other in pairs. A and B

work together. A makes a request and B refuses it. A intensifies the request, B intensifies the refusal. This may be done first to counts, and afterwards at the players' own time. A fresh point is gained by each method. Carried out *to counts*, the exercise makes for Precision of Movement and Proportion of Denials to Request. When it is carried out *spontaneously*, the players focus on each other's minds and proportion their

FIG. 2. HALF ARM

actions and counteractions to one another. This reciprocity of action advances the work from single to dual performance, and develops Team Feeling.

This idea can be extended through a series of antagonistic emotions expressed in action; for example, the beckoning of a Faun and the Flight of a Nymph; the oppositions of Anger and Fear (see Fig. 4); Teasing and Sulking; Love and Hatred; Accusation and Guilt. All these can

FIG. 3. FULL ARM

be carried out in a series of movements, which, while developing balance and proportion, also encourage meaning and grace.

Eventually, as gestures acquire greater significance and the proportions grow more sensitive, interplay, i.e. the reaction of one person to the suggestion of another, becomes so skilled as to be veritably as quick as thought. This is a most important factor in dramatic training, and I have never known a student fail to benefit in dramatic team work by a course in mime. A former

FIG. 4. FEAR—ANGER

student who after her training did a great deal of production told me that mime had been most valuable.

GROUPS AND PROGRESSIONS

The making of groups combines individuality with mass expressions. The best way to ensure

FIG. 5. GROUP ILLUSTRATING FEAR
Note triangular shape into which Fear group naturally falls

that this is rightly carried out is to call for the whole group of players standing semi-circlewise to give an expression—say of Fear (in passing let me urge everyone to start with big emotions—Anger, Joy, Adoration, Fear, etc., as the broad effects must precede the more subtle ones). Then select, say, four or six players, and form these into a group (see Fig. 5).

ADJUDICATION

By JOHN BOURNE

Editor of "New One-Act Plays of 1933"; Author of "The Second Visit," "Puck's Good Deed," and other Plays

HOWEVER well organized a festival or competition is, and however brilliantly the plays are produced and acted, an incompetent adjudicator can upset "the apple-cart." Adjudication is a delicate job. Human nature being what it is, there can be no such thing as popularity when you are judging other people.

People engaged in dramatic work develop an extraordinary acidity after the mildest of judgments. They nearly always forget the kind things that one has said. One line of adverse comment in a written criticism will weigh more with them than five pages of praise. Yet the work is entertaining and worth while. It keeps the judge's mind active, and if he is anything of an idealist and knows his job, he will get an immense satisfaction in helping his fellows to do better work. What should be his qualifications?

Primarily—the critical faculty; and by that I mean the real thing, including the ability to give it expression, either by word of mouth or in writing. Many people can nag about a play, can pull it to pieces or become enthusiastic over the parts that stir their particular souls, but the true critic will judge good and bad relatively, will praise as well as blame, and will always give reasons for his statements. His reasons will be based on knowledge gained by wide reading and personal investigation—not necessarily *practice* in each department, otherwise he would have to be a playwright, elocutionist, producer, actor, lighting expert, costume designer, scene painter, and so on. True, he must have been in close touch with the work of all these (particularly of the producer). If he has practical knowledge so much the better—if he can see good in other people's work.

But a man can judge a play without ever having tried to write one, just as an editor need not necessarily be a brilliant reporter.

The best critics and adjudicators are those who "live" in the world of the theatre—amateur and professional—and who have absorbed its spirit, purpose, and difficulties, yet have kept their heads. The worst adjudicators are one-sided people with pet theories, enthusiasms, and prejudices, who judge everything (with supreme conceit) from a personal angle instead of trying to discover how far author, actor, and producer have co-operated towards a given end.

Many people have told me that they would dislike to be adjudicators, but some of them have ambitions in that direction. They fail to realize, however, that an adjudicator ought to be a person who has demonstrated in some other way that he is qualified to judge other people. The best way to prove to organizers of festivals and competitions that one has the necessary ability is to express it in writing or speaking. No person who cannot speak in public, or who cannot write analytically, will ever make a competent adjudicator. A complete understanding of the movement one is to judge is essential, and it must be "inside" knowledge.

Therefore, if any of my readers has it in mind to become an adjudicator, let him mix himself up with any dramatic enterprise he can find, particularly studying a wide variety of methods of production. He should take every opportunity to assist in the production of a play, and eventually take on the job himself. He should study the methods of experienced adjudicators, attend festivals, assist in their organization, and become associated with a newspaper, magazine, or society in connexion with which he can demonstrate by writing and speaking that he has a balanced mind and the critical faculty. He will have to begin in a small way at each stage. It would be invaluable to associate himself with a repertory company and to do any odd job that comes his way. To get into newspaper work he should begin by writing criticisms and offering them merely as specimens to the nearest editor. Drama schools and courses of study will help; but personal experience of the staging of plays is most impor-

tant. His first adjudication (perhaps of a minor competition) will provide him with a recommendation (or otherwise) for additional work.

An actual performance, seen through the adjudicator's eyes, is different from that seen by the audience, who merely wish to be entertained. The adjudicator is present primarily to study technique. He will, of course, look beyond that, and in his marks take into consideration the spirit, sincerity, and personality of the players. Sometimes these things outweigh technique; therefore one cannot be cut and dried in one's system. True drama is, at its roots, a spiritual thing—and no marking method in the world can allot percentages for emotional qualities. Still a system is necessary, although it can never be applied to dramatic work in the same way that a system of judging can be applied to a more materialistic effort.

My own method is to work with a large sheet of stiff paper prepared for each performance. I rule this sheet into as many divisions as there are sections in which marks have to be awarded. While the performance is in progress, I rapidly jot down in the divisions the points I must consider afterwards and upon which I shall have to comment in the spoken or written report. The reason I use a large sheet of paper is that I can drop on to the sections instantly, and can then pencil in my notes without taking my eyes off the stage since I have accustomed myself (and it is not difficult) to write without following the pencil with my eyes. If I hear a phrase in the play I want specifically to refer to I take the gist of it down in Pitman's Shorthand.

When the curtain falls I re-write the whole sheet neatly if it needs it, and allot marks to the various sections. *I do not add these up until the last play has been performed;* and I do not refer to them until the close of the evening's performances. When I have finished marking the last play I add up all the marks. In this way the performances place *themselves* in order; yet each play is judged on its own merits according to a general standard rather than the standard of that particular evening. Within five minutes of the final curtain I have, all ready, a set of notes from which I can speak, and many others from which I can prepare a more intimate written report.

Whether an adjudicator ought to read a new play before its performance is debatable. I always inform organizers that I am willing to do so and leave the onus on the competing society. Sometimes they decline to send me the play because they wish its "surprise" to come over fresh. But it is always wise to offer to read new plays since authors and producers have a habit (when their teams lose!) of saying "Oh well—obviously the silly man didn't realize the play's full value," forgetting that it is the duty of the producer to bring this out in *performance* (if the author has constructed his play properly).

The spoken adjudication calls for tact and restraint. The temptation is to make a speech that will entertain the audience, whereas the true purpose of the adjudication is to analyse the work that has been done, and to help the teams.

The best thing is to keep strictly to the headings under which the organizers have invited you to adjudicate, and to omit irrelevancies and merely personal side issues.

The emphasis should be on positive rather than negative judgments. If, for example, the stage is overloaded with properties you may be tempted to say "The stage was hopelessly cluttered up and reminded me of a second-hand furniture shop." That would be true; but it would be much more helpful and more acceptable to the team to say "If the settee had been placed at the side, and the small table and two of the chairs dispensed with, there would have been more space for the actors and the stage would have looked better."

In the written criticism it is best to summarize briefly what you have said on the stage, and then to add some of the more personal and technical points that would not interest a general audience. It is best to avoid announcing marks, since these are liable to slight adjustment when you are correlating one evening's marking with the whole competition. It is a good plan to end on a word of thanks to the audience for listening so attentively (they always do if you are good-humoured) and to make it clear that your decision must stand. My last words always are, "Ladies and gentlemen, I would remind you that although I am not infallible, I am—on this occasion—*final.*" And then I remove myself rapidly from the stage!

THE CURTAIN SETTING

By HAL D. STEWART
Author of "Rizzio's Boots," "The Blind Eye," etc.

DRAPERIES are used extensively in amateur productions. This is not surprising, for the curtain setting has many advantages to offer the amateur society.

In the first place it is comparatively cheap to hire. A set of curtains can, as a rule, be hired for less than a full box set costs, and if there are several changes of scene the amount saved by using curtains is considerable. Changes can be indicated by using a few different flats in conjunction with the same set of draperies.

Secondly, draperies reduce the difficulty of scene shifting. They are most useful on small stages where it would be impossible to store several different sets owing to lack of off-stage accommodation.

Thirdly, while the curtain setting is, as a rule, definitely conventional, and demands the use of imagination by the audience, there is no doubt that good drapery is preferable to bad scenery. Draperies are pleasing to the eye, and, being conventional, make no attempt at realism. It is comparatively easy to achieve the maximum success possible within the limits that a curtain setting imposes.

These advantages are particularly noticeable when a society produces a triple or quadruple bill of one-act plays. This is a form of programme that is popular, for various reasons, with new societies. Such a society by using curtains avoids many of the problems connected with scenery.

Amateurs are rapidly becoming adept in the use of draperies, partly because many societies realize their advantages, and partly because they are largely used in drama festivals. In many festivals there is a rule that competing teams must play within the draperies provided by the committee, although they are allowed, as a rule, to provide for themselves such flats as are necessary to supplement the curtain set. One reason for this rule is probably that it limits to some extent the amount that a team can spend on the mounting of its play, thus discounting the advantage that a wealthy club has over one less fortunately placed.

Nevertheless, those who have attended such festivals know that an astonishing variety in scenic effect can be produced, although the same curtains form the major portion of the setting for all the plays. It is much easier for a single club to introduce the same variety in a programme

Photo by J. Home Dickson, Glasgow

A SCENE FROM "THE WHITE CHATEAU," BY CAPT. REGINALD BERKELEY
Produced in the Athenaeum Theatre, Glasgow, by the Glasgow Community Drama Federation

of short plays. The whole programme is under one control, and the plays can be arranged so that they produce the maximum amount of scenic effect with the minimum amount of trouble for the stage staff.

There are other occasions, however, when draperies are chosen not from the point of view of expediency but because the designer considers them to be the most suitable form of scenery for a particular play. Good draperies, well lit, have great depth and richness, which not infrequently make them more appropriate than canvas scenery. A well-hung and artistically designed curtain setting is very beautiful indeed.

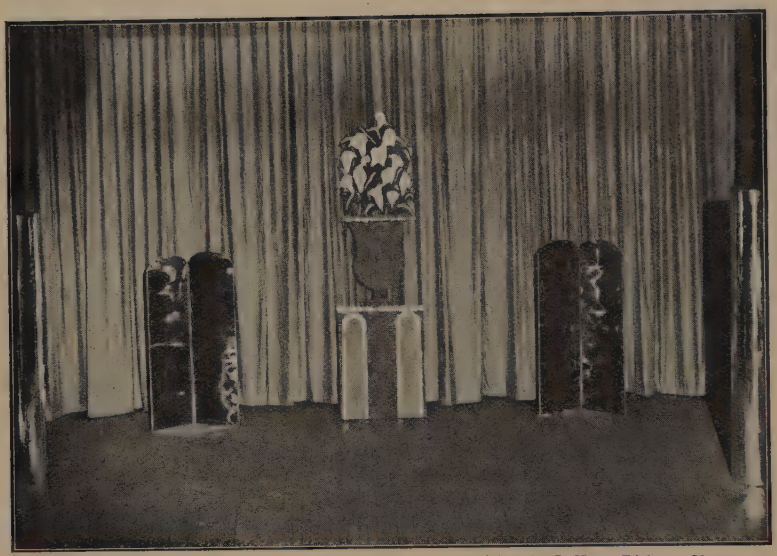


Photo by J. Home Dickson, Glasgow

A Curtain Setting from "The Little Review"
Produced by the "March Hares" in the Lyric Theatre, Glasgow

It is not as a rule wise to alternate box sets and curtain settings in the same production, although, like most rules of stagecraft, this is one that is sometimes successfully broken. Generally speaking, an audience will accept the convention of curtains throughout a production, but it will be irritated if curtains are used for some scenes and flats for others. There is apt to be an impression that the curtains are being used for expediency, and are a makeshift. This may not be the case. The curtain sets may be difficult and elaborate. Such impressions, however, are damaging to a production and difficult to eradicate, no matter how unfounded they may be. The audience is often quite illogical in drawing conclusions of this character, but you cannot reason with it. All you can do is to avoid giving the impression. It should be borne in mind that the audience at an amateur production is on the whole more inclined to look for faults in setting than the audience at a professional performance. It is unreasonable that this should be so, but it is unfortunately the case, and must be regarded as one of the difficulties that the amateur has to face. In course of time, when the general standard of amateur stagecraft is as high as that of more advanced groups, this attitude of mind of the audience will ultimately disappear. At present there are many amateur groups that reach a higher standard in setting and lighting than the average touring company.

Although the use of two conventions in one production is undesirable, it is permissible to use draperies for the purpose of masking the sides of an exterior set, although they may not be used elsewhere in the play. On a small stage curtains or painted wings are, as a rule, the only alternatives for the sides of an exterior, and in many cases curtains are preferable. The photograph of a production of *The White Chateau* illustrates a case in point. The trench scene is realistic, but there was no possible method of masking the sides realistically. The stage was too small to permit the use of a curved backcloth, or cyclorama. Hence the use of the draperies that can be seen at the side. This photograph was taken at a rehearsal, and the creases in the backcloth had not been straightened out, but when this was done, and the cloth was properly lit, the draperies at the side were perfectly acceptable as a part of the frame of the picture.

I have stated that draperies can be hired comparatively cheaply. This is the case. Nevertheless, any society that is producing frequently will

be well advised to consider purchasing a set of draperies. Capital outlay is necessary, but unless the curtains purchased are of exceptionally good quality, and the occasions when they are used are few, it should not be long before the purchase price is written off by debiting the cost of hiring against each production in which they are used.

the case of road transport curtains will always be cheaper to convey than flats. They take up comparatively little space in a lorry, and they can, if required, be conveyed by carrier. It is frequently difficult to arrange for a carrier to take flats.

Curtains properly looked after last for a long

Photo by Pollard Crowther

THIS PHOTOGRAPH OF THE PRODUCTION OF "THE GATES OF UR" ILLUSTRATES THE USE OF A COMBINATION OF DRAPERIES AND FLATS IN AN EXTERIOR SCENE

Societies that are in the habit of touring will find a set of draperies particularly useful. The flexible nature of the curtain setting makes it particularly adaptable for use on stages of varying size. The curtains themselves are easily transported in hampers, and the battens on which they are hung can often be hired or borrowed locally. If this is done the cost of transport is much less than for flats, unless the company travelling is large enough for the railway company to provide a special scenery wagon without extra cost. In time. It is, therefore, important when purchasing draperies to give the matter considerable thought, and to take pains to ensure that the material purchased is the most suitable that can be obtained for the price.

The price varies greatly according to the character and quality of the material. Hessian, the cheapest material that is suitable for draperies, costs about a shilling a yard, 72 in. wide. Hessian draperies, 16 ft. in height, for a stage depth of 12 ft., and a proscenium opening of 24 ft., might,

therefore, be purchased for about £6. On the other hand, good quality velour curtains for the same size of stage might easily cost from £30 to £40. This last figure is not the maximum. More expensive materials can be had, and are often used on the professional stage. There is, of course, a great variety of material of wool and cotton, and it is one of the medium-priced materials, a heavy all-cotton repp, which is frequently used, and which is very suitable.

Hessian, which is, in fact, sacking, has disadvantages. It is an open material, and light shows through it. It is hard, and does not fall in the graceful folds that are desirable, and when it is new it has a rather unpleasant smell. On the other hand, a hessian setting looks fairly solid. It is not as flimsy as cheap cotton. Its natural colour is quite suitable without dyeing.

Cotton is, as a rule, too light. A flimsy material that is blown about by any draught is not desirable. Light shows through it almost as readily as it does through hessian. On the other hand, cotton curtains hang gracefully, and are cheaper than wool.

Wool, or a mixture of wool and cotton, is probably the best medium-priced material. It hangs well, and while it does not obscure light it is denser than either hessian or cotton. It is heavy enough not to be blown about.

Velour curtains, if you can afford them, are preferable to any others, except, of course, velvet. Silk and velvet are beyond the means of most societies. Velour is a heavy material that hangs particularly well, and responds admirably to light, which it tends to reflect rather than absorb.

Even velour curtains, however, are not light-proof, and they must be lined if you wish to guard absolutely against the possibility of any light shining through. They are, however, if of good quality, sufficiently thick to be proof against any but a bright, direct light.

Borders of the same material as the draperies should be used. These should be fluted. The number of borders necessary and their length and depth will be governed by conditions prevailing on the stage on which they are to be used.

Curtains of light shades are more generally useful than darker ones. Greys and fawns are good colours for draperies that have to be used for many productions. Light blue is a fairly popular shade, but unless it is a strong and definite colour it tends to go grey in amber lighting. Dark blue or green, or any definite bright colour, is not suitable for general use. Black, or navy blue which will look black under stage lighting, is often extremely effective, but it is not a wise colour to choose for your only set of draperies.

STAGE SENSE

By F. E. DORAN

Secretary, Manchester Playgoers' Club

ONE of the most abstract things an amateur producer has to deal with is "stage sense" on the part of his cast. This sense of the stage is usually acquired by experience. A few gifted individuals have it by instinct. It can best be described as that sense by which the individual player gets the most out of a part and *gets it to the audience*. A player may get all that is possible out of a part as far as technique is concerned. At rehearsals his or her work may be perfect, but during public performances it is different and inferior. Why? Because the player has not sensed his audience or the theatre.

Now this sensing is difficult, subtle, intangible, but as real as a brick wall. It varies from night to night and from place to place. It is the player, and the player only, who can meet the unseen, but very much felt, requirements. It is seldom that the player is insensible of lack of contact; it comes back from the house side of the footlights as a cold wave, just as its opposite, full appreciation, is felt as a sort of warm wave—when the audience is held.

The most common cause of a player getting out of touch with his audience is too much speed. He will not allow the points to get home. Just as one is being registered, another follows and cancels the first. The consequence is that the player instead of registering two knocks on the nail head, as it were, registers only one and a misfire, plus a certain mental confusion and, certainly, annoyance at having missed a point. Multiply this experience by several throughout the night, and we soon understand why an otherwise good piece of acting is unconvincing. This is particularly noticeable in farce or comedy. The old injunction "Wait for it" to the impetuous holds good for the stage as well as on the parade ground.

The pause is an old trick of oratory. Its antiquity has not undermined its reputation, but rather increased its worth. When properly used, it forces home the point to be made, yet leaves the mind clear for the next one. It makes for the right use of the material at hand, namely, speed and hearing. The pause is of particular value in comedy, and it is here that it is not properly exploited by amateurs as a whole. Assume that a remark has been made: the laughter reaction is immediate, loud, and long. Good! The player, however, must let it have its beginning, its middle, and its end. No matter how long the laugh is, do not interfere. The

FIG. 1

next line may be equally funny, but art and common sense combine to tell that it is no good saying anything until the laughter subsides, for the simple reason that it will not be heard. Therefore, why waste a perfectly good line? "Wait for it"—but not too long! Do not be obvious about it. The laughter diminishes, and the moment for action must be correctly judged. Correct judgment will reinforce the first laugh, and the player will get a series of effects in a way similar to that planned by the producer to secure emotional effects and in the manner described elsewhere. The graph then used will serve here.

The wavy line represents the laughter strength as the play proceeds to the act drop, when it must be cut off in the ascent.

This pause of the "Wait for it" order is forced on the player by circumstances, but there are times when he has to create his own pause and to build up his effect. This pause is of the kind that must be concealed by art, and there are many devices that can be employed to make it. The conjurer knows all of them. In brief, it is a matter of holding the attention of the audience. The conjurer knows that when he stops talking

the ear breaks contact, so to speak, and he makes a movement, waves a wand or a handkerchief, so that the eye takes up the story. So it is with the actor. He can hold the mind by action. His pause in speech becomes fully charged with significance, though as far as the audience is concerned there has been no break.

FIG. 2

I think that most players are aware of this idea, but operate it subconsciously and crudely. A combination of nervousness and ignorance brings about painful fussiness when handling cigarettes and case, matches, and handkerchiefs, when sitting on tables and with hands in and out of pockets, and so on. These movements are, after all, fumbling efforts to hold attention and to appear at ease. When the case does not open, or when it does and it is empty, matters are not helped very much, but the will is there, if not the notion.

A fruitful source of broken interest is noise, in which connexion amateurs are neglectful of their own interests. Whenever there is a struggle, or a tramping entrance, the thread usually gets broken, and, in my opinion, this is entirely due to the absence of a good stage cloth. I cannot prove this by rule of thumb, but I have been present on many occasions when the scratching of shoes and the sandy sort of scuffling noise that proceeds from the stage have broken down the delicate film of contact, and drama has become comedy. The whole atmosphere changes and the players lose ground. Something similar happens when the noise off is obviously somebody just stamping about the wings, obviously walking on stairs that are not there. There is a titter and the tension is broken. I have a theory that this deplorable result is due to the fact that the audience reject as an intrusion a noise that is not a necessary part of a play. A play is an entity of its own, with component and necessary parts, e.g. a struggle or a man heard walking upstairs. If the struggle or the walk is accompanied by false noises, the mind seizes on the intruder, and in doing so it has to break the spell of illusion that binds audience and players into one whole.

Another fruitful source of lost points is the taking up of a cue. To be too slow or too quick is equally destructive. Players must remember that the words they utter lose a minute fraction of time in getting to the audience, and that if a word is spoken too soon it impinges on the preceding word and produces a woolly effect.

Drop a pebble in a pond, and you get rings (Fig. 2).

Drop another and you get more rings overlapping the first (Fig 3).

If you drop your second pebble with more force behind it than your first had, then your second set of rings will destroy the first. On the other hand, if you wait too long, there is too much calm.

Now transfer thought to speech on the stage. A player has to overcome the initial inertia of the audience. Their attention is not merely a suspension like Fig. 4, where the emphasis and

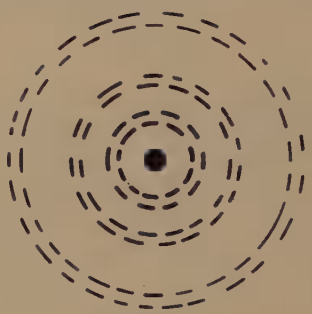


FIG. 3

tension rise and are then arrested by silence, but it definitely drops (Fig. 5) so that the next player has to take up the slack to get the tension to the dotted curve.

The right place to pick up is when the point emphasized is thoroughly established and digested as, say, at *A*, Fig. 6.

Then each cue emphasizes another. There should be no flurry; the attack should be neat, clean cut, and smart, particularly in modern dialogue.

There is one of the old conventions that is worth a few words—the old idea of "never speak with your back to the audience." This is still shouted to beginners by irate coaches of the old school, who have forgotten that this convention was utterly smashed in a night about thirty years ago in a play called *Arizona* at the Adelphi Theatre. One of the leads, Tony, gave most of his lines from the Prompt Side, almost at the proscenium front, but with his back to the audience. Such a theory had never been heard of, and it caused much talk. The innovation was condemned by the old guard, but the freer spirits asked "Why not?" Tony was heard, he was effective, and he played to the whole stage. Nevertheless, there was a lot in what the old guard said. It is true of all technique, that one man, a master of his craft, can take liberties with technique, but to do so is successful only when the craftsman knows what he is doing. Rules must be obeyed by the beginner, but may be broken by the expert. Now why should there be pother and fuss? In my opinion, because the old troupers had reason on their side, the reason being that hearing is better when you can see the speaker's face—this quite apart from the question of pitch, which is another story. The old troupers were familiar with the old days of relatively limited lighting, and it was imperative to face the audience to get the full illumination. So gradually the convention of never speaking away from the audience, in case a missed sentence should break the play, came into being, and ultimately became a hard and fast rule. But Tony soon smashed this, and the up-stage speech was added to the producer's armoury. Now it is a device of great effectiveness, though it must be used with caution. When used properly, it can be most effective, but if used indiscriminately, it ruins any episode in which it is employed. The great drawback is the fact that few amateurs can act with the body. They ought to be able to do so, but they do not. Consequently, when the acting is up-stage the audience get no help from the actor's back, and the method throws the whole liability for effect and emphasis on to the voice. This is all right if the voice is able to take up the strain, for it requires considerable stage sense to know how to control pitch and modulation. This control can be acquired, and it is something worth learning, provided it is not allowed to develop into mannerism.

The moment at which stage sense is a sheer necessity is when the curtain falls. Here is the culminating point of the production. Each act drop has its own significance, and if it is not properly done the work of weeks is destroyed.

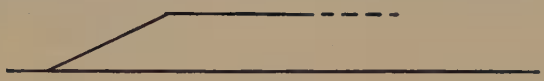


FIG. 4

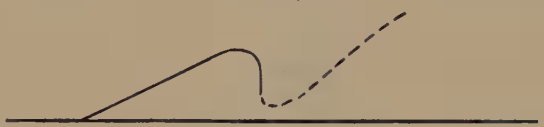


FIG. 5

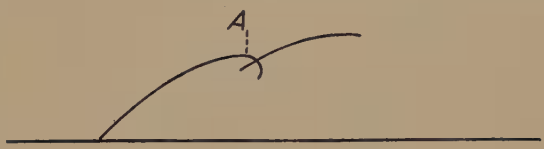


FIG. 6

This quality of stage sense must go into the curtain operator, who should be able to judge, to split seconds, when to lower the curtain, when to raise it, how long to hold a picture, how long to let the applause continue before raising the curtain again, and so on.

Amateurs and producers should be chary of the slow curtain. In the first place, it is a great strain on the actors to hold a stage picture for a long time. In the second place, the audience want to express themselves by applause. They must be caught when the need is strongest. Let the moment go by, and what might have been enthusiastic becomes lukewarm. The curtain that descends from the proscenium top and along its entire length at once, as the old drop curtain did, holds the attention better than the curtains that draw in from the sides. Why this should be so, I cannot explain, but I feel that slow curtains, at all times uncertain, should never be essayed with draw curtains. Many plays have the stage direction, "slow curtain," but I would rather trust my opinion and ignore the book than take a risk and rob the audience of the wish to applaud. I think the reason the slow curtain misses fire is because the stage is something

dynamic. The slow curtain demands a tableau, a picture with figures in static position. This stillness destroys the illusion of action, of event succeeding event; the audience are brought back to reality and recollection of the interval.

Again, as in the instance of Tony's back, there are cases to be quoted against the theory of quick curtains. Take the last act of Monckton Hoffe's *The Faithful Heart.* After many vicissitudes of love and life, the leading man is taking his newly discovered daughter out to sea with him. Life is to start new for them both. A device of the first scene is repeated. As the ship passes a certain point, three blasts signal good-bye while the musical box tinkles a popular tune, just as it did twenty years before, when the girl's mother heard the siren as her lover went away. Now this scene necessitates an empty stage for about sixty of seventy seconds—a long time for an empty stage. First the blasts, then a pause and—Curtain. This is a bold attempt by Monckton Hoffe, and the fact that it succeeds is its justification. It is the Nelson touch in technique; the success of the device shows how unusual and risky it is.

A producer alert to the importance of right emphases will always pay strict attention to entrances and exits. A second too much or a second too little and perfection is spoiled. An entrance, if the situation justifies it, is more effective when it is delayed for two or three seconds. This delay allows the preceding scene to get its full effect over, and provides the beginning of the new.

Most of the old play scripts suggest something like this by creating a new scene for every entrance, each character as it were contributing his scenic quota. If one reads these old plays, the mind gets the full effect of these entrances by the mere mention of the entry and scene. It seems to mark the end of one phase, and definitely underscore the beginning of the next.

I trust I shall not be misunderstood if I venture to quote the services of the Roman Catholic Church as examples of dramatic emphasis. To participate in a High Mass as sung by the Dominicans is to witness a marvellous example of point and counterpoint, the sense of development and fulfilment being completely conveyed by the liturgy. There is, of course, tradition behind this. Constant repetition, with no allowance for personal variations, has produced something definite and final.

In our own sphere we see it timed to a hairsbreadth in the rubric of the Gilbert and Sullivan opera. As any producer who has had Gilbert and Sullivan to produce knows, all actions and all business are laid down, the individual player being a human marionette. So it is with the professional company, so that at any given minute the manager of the company, though not even in the theatre, can say that at that moment Bunthorne is singing a solo or that the Dragoons are about to make their entry. Now this exactitude of timing on general points means that every gesture, or every crossing, or every look has its allotted time, hence that extraordinary polish and slickness of the Gilbert and Sullivan performances, in which every point is clean.

The great point of emphasis to aim at is, of course, the finale of the last act. The whole cast have been aiming at that target. It is the predetermined end. The players must aim to have something in reserve for the grand climax.

GEORGE II

By NEVIL TRUMAN

Hon. Secretary, Nottingham Playgoers' Club; Author of "The Pageant of Nottinghamshire"

GEORGE II's reign lasted from 1727 to 1760 and was distinguished by the cult of the "pastoral," which caused a rage for the imitation shepherds and shepherdesses that

SIR BENJAMIN KEENE, K.B., 1730–50

are familiar to us in Dresden china. It was a prettily dressed period almost all the time. The ladies' skirts were braided, quilted in diagonals, and richly embroidered, and the *motifs* included flowers, fruit, and even animals. The men's coats and waistcoats were marvels of beautiful embroidery and delightfully coloured silks and satins, garnished with gold and silver threads and sequins. Ribbed silks were worn, and the effect of men allowing themselves to wear cheerful and bright colours, with artistic designs upon them, was seen almost for the last time.

Powder and patches summarize the epoch, and the patches (which were worn high up on the cheek or near the eyes) were made in an extraordinary range of subjects. Even coaches and horses and the cabriolet were popular. The commoner variety was the simple dot. Slender canes of elegant wood and massive round gold knobs were carried by the men, and the periwig was put away for ever.

CAPTAIN CORAM, 1740

In the early part of the reign the men presented the same appearance as in that of George I. They wore the widely flared skirted coat, with its long row of buttons down one edge, only one or two being brought into actual use in order to produce a bulging effect above the waist, where the coat fell outwards. About 1750 the coat shrank into a more closely fitting style, and was slightly cut away at the sides, and the waistcoat became shorter. Great elegance was given to both by the trimming of their vertical edges. Velvets as well as silks and satins were fashionable.

A change also came over the women's frocks. In the beginning of the reign women wore widely belled hoops, but in the 'forties, owing to their increasing inconvenience, they were suppressed in front, the sides only being left belled out in

panniers. This style also failing to give sufficient ease, the panniers themselves were abolished; they had almost gone by the end of the reign.

Dress

The *Collar* (men) was in the form of a neck-cloth or cravat with lace ends. Plain ones were

Roubiliac, *c.* 1740

also worn, their ends being tucked under the waistcoat.

The *Coat* (men) was widely flared and was sometimes wired out. It had small buttons right down its edge, and was buttoned there with only one or two buttons. There was no collar, or occasionally a small turn-over collar was attached. The cuff revers were wide and reached nearly to the elbow; the sleeve reached nearly to the wrist, where the shirt showed in a puff, frilled or lace-edged.

The *Waistcoat* (men) was long and pocketed, and the pockets were decorated round their edges. It had as many small buttons, closely set, as the coat, and reached nearly to the knees.

Breeches (men) were fairly tight, and reached to the knee, where they were gathered into a plain band, which was buckled or buttoned.

Muffs (men) were worn in the street. They were small and round, and made of fur.

The *Hoop* (women) was the foundation of women's dress and ranged over various shapes. In 1735 it was bell-shaped and large. In 1745 the front part of the hoop was narrowed so that the skirt touched the body, but the side parts were as wide as ever and formed panniers.

Over the hoop was placed the *Petticoat*, and over this the sacque and over-skirt. Two alternatives were allowed. A bodice and over-skirt to match could be worn, in which case there was no "V" opening in front to disclose a contrasting skirt, or the sacque could be worn over the bodice and skirt, in which case a "V" was formed by the sacque, which disclosed the bodice and skirt, which (themselves matching) contrasted with the sacque. The *Sacque* (women) was a long, loose gown of considerable fullness to allow it to

Lady Chatham, 1750

go over the hoop. It hung from the shoulders and was close-sleeved to the elbows, where frills showed. It was heavily gathered (later box pleated) at the back, so that long folds of material swept down from the neck to the ground. These gathers allowed the material to widen out at the waist-line to cover the panniers. The sacque did

At Court, 1760

not meet in front, but parted at the sides to disclose the under-garment. Its front edge was trimmed with sewing or metal lace or ribbon. A small frill appeared round the neck, which was slightly low.

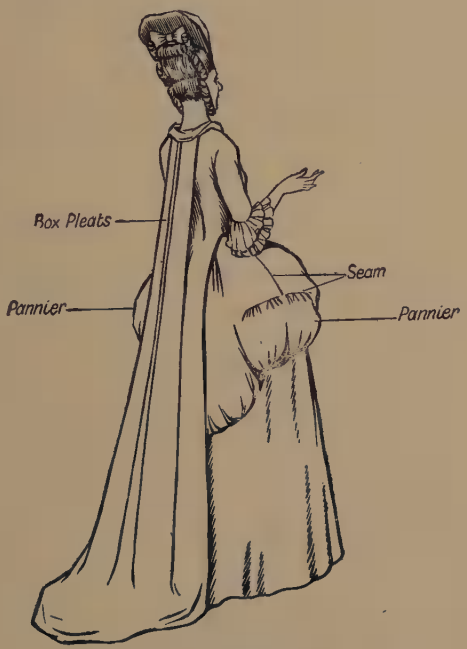
The *Bodice* (women) was boned and had a square low neck lace-frilled. There might be a slight point at the waist, but the general impression given was that of a straight waist.

Skirts (women) were all rather shorter than previously.

Aprons (women) were much worn for ornament. They were made of silks and satins. They might be plain or tucked, and they were circular in cut.

Legs

A fashion set in for white stockings, which soon displaced the coloured stockings previously



Watteau Pleated Sacque, 1760

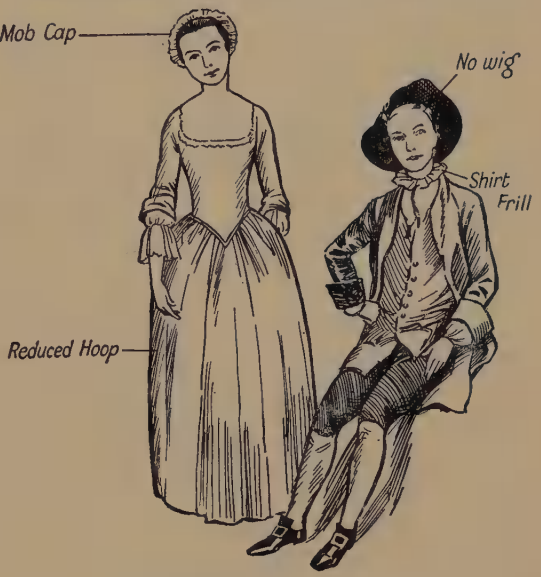
worn. The gentlemen pulled them over the breeches, where they were fastened by garters, over which they were rolled, so that the garters did not show.

Feet

The men wore square buckles of silver on their shoes, which had upstanding, square-ended tongues and low heels. The women had high heels and pointed toes to their shoes.

Hair

The periwig disappeared in favour of the bag wig. This was a white-powdered wig, with its side pieces brought round in front and tied with



Mr. and Miss Lloyd, 1752–59

bows of ribbon. They were long enough to rest on the collar part of the coat. About 1750 these front pieces were curtailed, and their place was taken by tight formal side curls in horizontal rows —say three. Both forms had a queue. The latter was tied with a black ribbon, which was brought round the neck to the front, where it was made into a large bow fastened with a diamond brooch called a solitaire.

The women did not wear wigs, but dressed their own hair smoothly and closely to the head and confined it in the mob cap.

Hats

The *Chapeau Bras* (men) was a small three-cornered felt hat, sometimes edged with braid or with feather trimming of the fringe type, such as is still seen on the hats of Sheriffs and Mayors. The feathers were ostrich fronds. Though this hat was worn upon the head, as a hat is intended to be worn, it was also often—more often than not—carried under the arm, hence its name.

The *Kevenhuller* (men) was a three-cornered hat that had high turn-up brims with a peak coming in front. They appeared in 1740, and were always banded along the edges with gold braid or other material. They were as shown in the accompanying illustration.

When no wig was worn the shaven head was protected by a turban, but this was only indoor *négligé*.

KEVENHULLER HAT

The ladies looked charming in a variety of styles, of which the *Mob Cap* was the favourite. Made of linen or lace, it had a small frill, and was tied with ribbons, cherry and pale or royal blue being the colours most favoured. When made capaciously, they came down the sides of the face and were tied under the chin. The commode entirely disappeared.

Hoods were also worn in black silk or colours.

Tiny *Straw Hats* with wide brims gave a dairymaid effect. They were tied under the chin with streamer ribbons, and the underneath parts of the wide brims were decorated with artificial flowers.

SUMMARY

MEN

Dress

Collar—neck-cloth or cravat. Lace ends, or plain with ends tucked under waistcoat.

Coat. Small buttons right down side. Mid-calf length. Fastened only at waist, bulging above and below. Little or no collar rever. Very wide cuff revers nearly to elbow. Flared wired skirt. After 1750 flares cease, and sleeve nearly to wrist.

Waistcoast—long, pocketed, many buttons. Nearly to knees.

Breeches—fairly tight knee-length, where banded.

Muffs—small round.

Shirt—loose sleeves frilled.

Legs

Stockings rolled over breeches. Mainly white.

Feet

Square buckled shoes.

Hair

White bag wig. Queue fastened by black satin tie, joined in front with bow and diamond-brooched. Side lappets till 1750, then side curls.

Hats

Chapeau Bras—very small tricorne, carried under arm.

Kevenhuller—very high cocked tricorne, banded on edge. About 1750.

Turban—without wig.

WOMEN

Dress

Hoop—1735, bell-shaped; 1745, suppressed in front; 1755, smaller all round; 1760, almost gone.

Sacque—long, loose gown, open in front, hangs from shoulder to ground loosely. Gathered in folds over hoop. Panniers.

Petticoat—over the hoop. Shows in front in early period.

Bodice—square open neck, laced frilled. Boned body. Slight point at waist.

Over skirt—panniered at sides. Shorter than before.

The "V" effect may be given by the sacque or the bodice at option.

Aprons—plain or tucked, long or knee-length.

Legs

White stockings.

Feet

Shoes—high heels, pointed toes.

Hair

Smooth and close to head.

Hats

Mob cap with frill. Lace. Also, if fuller, tied under chin.

Lappets—two lace streamers falling from top of head to shoulders.

Straw hats—very small and flat. Flowers under brim. Streamers. Hoods.

HOW TO MAKE FALSE FEATURES

By ALFRED HARTOP
Perruquier and Lecturer to Amateur Societies

CONSIDERATION of the accentuation of facial features has been confined up to this point to the illusionary effects that are obtainable by light and shade. Probably it will have been realized that the exercise of light and shade, although of immense value to the make-up artist, is limited and often inadequate when a pronounced alteration in the shape or size of, say, the nose is absolutely necessary to achieve the full extent of a desired character delineation. Obviously, a definite alteration to the structure of any part of the face can be made only along the lines of an enlargement of that part with the aid of a false contrivance. Further, high-lighting at its best affects the front-face view only; the side aspect can be altered only by employing something to give additional prominence to the features.

Nose putty, or "nose paste," is principally used, as its name implies, to enlarge and remodel the shape of the nose, though it can also be used for a variety of purposes in make-up. Made in the form of sticks, this compound is of a plastic nature, the warmth of the hand being usually sufficient to make it pliable, like putty, in which form it readily adheres to the skin and can be moulded to a nose of any shape that is desired. Its tacky nature, however, makes it difficult to manipulate, but if the fingers are first wetted or slightly greased the putty will be prevented from sticking to them. For the same reason, it is advisable, when shaping the putty on any part of the face, to use a small wax-modelling tool, for this not only avoids a too frequent use of the fingers, but, also, lends considerable aid in obtaining a proper shape and smooth surface of the feature. Always bear in mind that although the fingers and the modelling tool should not be dry too much moisture is apt to make the putty too soft and to destroy its sticking qualities.

Nose putty should be applied direct to the natural skin, which, in order to make the putty adhere properly, must be entirely free from perspiration, cream, or make-up. This is important if the addition is to be made sufficiently secure to remain unmoved throughout a performance.

Fig. 30, *A*, *B*, and *C*, illustrate stages in the method of altering the size and shape of the nose. Sufficient putty to carry out the alteration is cut from the stick, the exact amount required depending upon the type of nose to be produced and the size of the natural one. It will be found that a relatively small amount will affect a considerable difference in the size of the nose. The piece of putty is kneaded with the fingers to a soft, workable consistency, applied along the ridge of the nose, firmly pressed into position, and carefully smoothed out until it assumes the correct shape. Ridges and unsightly edges, which would enable an audience to detect where the nose joined the flesh, must be avoided by working the putty until its surface is level and flowing, and all its edges merge imperceptibly into the skin. When the tip and the sides of the nose are being enlarged, better security is obtained by turning and pressing the lower edges of the putty into the nostrils, at the same time concealing the join. When the nose has to be abnormally large, additional security is secured by applying spirit gum at a few points in the area to which the putty is to be added. This dries quite firmly and is not difficult to remove.

When a satisfactory type of nose has been modelled, do not be discouraged if the first attempt is crude, as a little practice will soon prevent crudity; proceed with the general make-up of the face, but leave the colouring of the nose to be done last, as the putty, being of a different colour and texture, will probably require a lighter or darker blend to obtain a hue in harmony with the rest of the face. In applying colour over the putty, no cream should be used or the putty will be made soft, and do not use a stick of paint directly on the nose. Considerable colour will need to be added to hide the putty satisfactorily. Take some foundation grease-paint on the finger tips, the warmth of which will slightly melt it,

and gently rub it over the putty nose. This method obviates any risk of pushing the nose out of place or in any way spoiling its construction. Powder, too, must be lightly applied.

In cases where there is considerable difference in colour between the putty and foundation, it is an advantage to colour the putty before application. This can be done during its preparation by kneading with it a small quantity of a strong flesh colour of grease-paint, which, if not excessive, will not be detrimental to the adhesive qualities of the putty. With reasonable care a putty nose can be removed so that its shape is retained for further use; thus the time that would be taken to remodel for a series of performances is saved. Cold cream is all that is required to remove all traces of putty from the skin.

Nose putty offers tremendous scope to the ingenious for the creation of false features other than the nose. It can be employed, for instance, to produce a different shape of chin, to alter the position or prominence of the cheek-bones, to increase the size of the ears or the fatness of the cheeks, and to create bumps and swellings for comedy effects. It is a useful medium to make the skin appear coarse and much wrinkled. When this effect is required, work a small quantity of putty with the foundation colour into a paste and spread a thin layer over the skin, taking care to avoid finger marks. Any wrinkled effect can then be traced with the point of an orange stick, and afterwards, for accentuation, lined with grey, brown, or lake. This is a somewhat difficult process, but with care convincing, life-like effects, especially the fine criss-cross lines about the eyes, can be moulded.

A word of caution about the use of putty for more extensive alterations is necessary. Putty must be employed with discrimination and care, along with recognition that there are circumstances in which its use is inadvisable. Parts like the jaws and cheeks, which are subject to motion or muscular contraction, do not provide an ideal foundation to work upon; hence, the putty, owing to its inflexible nature, is liable to crack and lose shape when a lot of speaking or singing has to be done. Therefore, if there is any likelihood of putty being dislodged by facial expression, or other adverse conditions, it will be wisest to adopt another method.

Padded Features

Fine gauze, padded with down, wadding, or soft tissue paper, as an alternative for making false fat cheeks or a nose of the large bulbous type, will produce any bulk without much weight. In the case of the cheeks, the padding of cotton-wool should be cut to shape and the edges thinned down, then placed in position on the face, and held there with a touch of spirit gum. A shaped piece of gauze should then be laid over the padding and gummed down about the edges, care being taken to avoid rucks and creases. The edges should be hidden as much as possible by arranging them close to the nose and ears or so that they are covered with moustache and beard if these have to be worn. A similar result is obtained if cheek pads are made of two layers of gauze, shaped and padded, the whole being held together with collodion or spirit gum and stuck on the face. Pads of this description are easily removed from the face, and can be used a number of times.

Either of these methods of using padded gauze can be employed for creating a large double chin, separate from or in conjunction with a fat neck the fleshy folds of which extend to the back. To make a pad to resemble a neck of this description first cut out a foundation of gauze to the shape of a large-sized collar. Over this foundation arrange three or four lengths of rounded wadding, then, after adding a surface layer of gauze, stitch down to the foundation layer along the edges and between the rows of padding, thus forming the folds. Cut the ends to the correct length required to fit the neck exactly, and attach small hooks and eyes for the purpose of fastening the pad in position with the join under the chin. A neck pad should be adopted only when its upper edge will be hidden at the back by a wig; in fact, wigs that have the neck padding attached as a continuation of the wig foundation, altogether eliminating a join, are obtainable. At the front, the join is covered by the arrangement of the beard, some portion of which can be mounted directly on to the gauze surface of the padding.

The heaviness of nose putty makes its use undesirable when a large coarse nose is necessary. Gauze and cotton-wool can advantageously be substituted for the putty, and handled in a manner

FIG. 30. CHARACTER OF NOSES

1. Grecian
2. Roman
3. Jewish
4. *Retroussé*
5. Pied Piper
6. Bumpkin
7. Toper
8. Bruiser
9. Crooked

that is most adaptable to the conditions. Ready-made substitutes are the excellent imitation noses that are manufactured from waxed linen, or papier-mâché, and suitably coloured. There are, however, a few points to watch when fixing a nose of this type in order to obtain the necessary security and freedom from movement. In the first place, nick the edge in a serrated manner and slightly bend outwards, so that the edge forms a close fitting juncture with the face. Then, to make the false nose fit snugly on the natural member, pack the inside space between them with cotton wool. The nose is finally secured to the skin with spirit gum or adhesive tape.

Bumps on the forehead, a bulging forehead, fat cheeks, long chins, and other oddities can be cut from paper or linen masks and mounted on the face when extremely grotesque faces are required.

The difficulty that is likely to be encountered when constructing gauze covered features is the need to colour them to conform to other parts of the face. It is an advantage to use a gauze as near flesh colour as possible, as this will require only local touches of light, shade, or heightening colour to match the general tone of complexion. In any case, the application of the required colour is best accomplished by rubbing grease-paint on the palm of the hand in order to melt it to some extent. With the aid of a fairly stiff brush the soft colour can then be painted over the gauze surface, or dabbed on with a small sponge. Apply a mere dusting of powder.

Padded Wigs

It is sometimes necessary for a character to possess an abnormal head, such as a heightened forehead or one of the many forms of elongation or protrusion. This is the case, for example, in eccentric characters such as Mephistopheles, Don Quixote, Falstaff, Mr. Micawber, etc.; also in the creation of fantastic or grotesque characters, and for the absurdities of burlesque. Effects in these categories are obtained with the aid of special wigs padded or otherwise moulded to the required size and shape. The hard types are moulded from papier-mâché or a composition of cork-dust, the hair being attached to the foundation thus provided. The requirements of such characters are well known to any wig maker whose business is to supply theatrical wigs.

Types of Noses

It is generally admitted that no two noses are alike; that their formation imparts much character to the face and often reveals nationality. Fig. 30 illustrates some typical noses; any of these, and a variety of others, can be imitated by one medium or another. To leave grease-paint unpowdered on the lower half of the nose, whether normal or enlarged with putty, imparts a shiny effect that gives an apparent increase in size, and adds to the realization of a toper type of nose. When enlarging the nose bear in mind that the thickness of the nose is responsible for producing the effect of the eyes being set closer together; to regain correct proportion it is necessary to lengthen the eyes at the outer corners. A flat nose, of the Negro or bruiser type, is probably the most difficult to imitate. To be effective the nose needs to be flattened. This can be done by placing a small piece of kid or silk on the end of the nose, pressed down with a strand of strong silk thread long enough to pass behind the ears and tie behind the head, and adjusted to supply the required pressure. The nose can be made to appear crooked either by high-lighting the ridge at an appropriate angle or by creating a false bent ridge with a little putty.

COLOURED LIGHT

By C. HAROLD RIDGE, A.R.S.M., D.I.C., *and* F. S. ALDRED, A.M.Inst.C.E.
Consulting Engineers

OUR consideration of light so far has been confined to what is generally spoken of as white light, but as coloured light forms an important part of stage lighting, consideration of what it is and how it is obtained will be helpful. In 1666, Sir Isaac Newton made an experiment which showed that white light, derived from the sun, consists of light of different colours. An account of this experiment is given in his book *Opticks*. He tells us that he admitted a ray of sunlight into a darkened room by a small round hole in a shutter, opposite which was placed a white screen. When he placed a prism in the path of the ray, instead of getting the white image of the sun thrown on the screen by refracted light, he found an elongated image, indistinct at the ends and of different colours, ranging from the least refracted red rays to the most refracted violet, with yellow, green, and blue in between. This coloured strip, or band of light, he called the SPECTRUM, and the separation of the white light into its coloured components is known as DISPERSION. Newton concluded from this experiment that sunlight consists of a mixture of lights of all colours, and that white light results from the combined effects of them all.

Fig. 62 is a diagrammatic arrangement of this experiment. The ray of sunlight entered the room at the small hole *S*, and was refracted or bent at the prism *P* on to the screen.

By placing a second prism in a reversed position in the path of the dispersed colours, Newton recompounded them and restored white light, thus confirming his conclusion, which was also strengthened by the observation that the colours and their order were the same as in a rainbow, namely, violet, indigo, blue, green, yellow, orange, and red. In further reference to the spectrum colours we shall conform to present practice, and instead of speaking of the colour indigo include a colour designated blue-green, between blue and green.

The question naturally arises why a spectrum is formed when a ray of white light passes through a prism. The reason is that the different coloured components vary in the degree of bending as they pass through the glass. The violet rays bend the most, each succeeding colour bending less until we reach the red rays, which bend the least of all. Accordingly, the various coloured rays are separated and spread out to form a spectrum. White

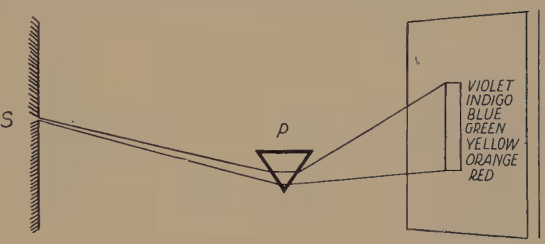


FIG. 62

light can also be split up by DIFFRACTION, which is a change that light undergoes when in passing near the edge of an opaque body it forms parallel bands or fringes. For this purpose a Diffraction Grating, made by ruling with a fine diamond point a large number of fine parallel lines close together on a plate of glass, is used. As many as 19,000 lines to the inch, distinguishable only under a microscope, have been drawn. The lines cut off the light, and the spaces between allow it to pass freely. The dispersion in a grating is due to the coloured components having different wavelengths, and investigators have used gratings to prove that the colours correspond to certain wavelengths, and also as a means of measuring the length of the waves.

The name light is given only to those waves to which the visual organs respond, ranging in length from about 0·0008 millimetres in the red to the shorter waves of 0·0004 millimetres in the violet, the intermediate wavelengths producing to the eye the sensations associated with the intervening colours in the spectrum.

Wavelengths of light are usually expressed in microns (1 micron = 0·000001 metre or 0·001 millimetre), but will be given here in the more familiar millimetres.

The sensations produced by the bands of monochromatic light within the spectrum have been spoken of as colours, but it is more exact to speak of a colour as a hue or a *spectral hue*. It may be defined as the light corresponding to a certain wavelength, or of wavelengths between

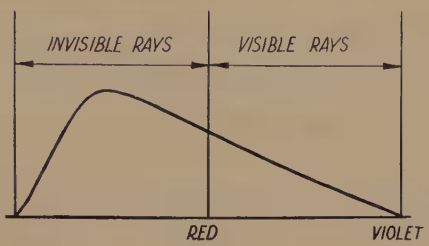


Fig. 63

certain fixed limits. The combination of adjoining spectral hues covering an extended range of wavelengths produces a colour sensation known as the *dominant hue* of that particular range of wavelengths.

The examination of a spectrum shows that there is no marked division between the principal spectral hues; they merge into one another. It is probably owing to this that definite wavelengths have not yet been established for each principal spectral hue, and that it is said that they lie within the wavelength ranges given in the following table—

Red	between	0·00077	and	0·00065	millimetres
Orange	,,	0·00065	,,	0·00061	,,
Yellow	,,	0·00061	,,	0·00057	,,
Green	,,	0·00057	,,	0·00050	,,
Blue-green	,,	0·00050	,,	0·00048	,,
Blue	,,	0·00048	,,	0·00043	,,
Violet	,,	0·00043	,,	0·00039	,,

Beyond the visible spectrum are rays that are ordinarily invisible and that proclaim their existence by the effects produced by them. Waves of greater length than the red rays, spoken of as infra red or invisible heat rays, are those that convey heat. A curve showing the heating effect at different parts of the spectrum and beyond the red end is seen in Fig. 63. The height of the curve above the base line gives the relative heating effect at any particular point, and it is clearly seen how this increases to a maximum after leaving the visible rays before dying away. The curve also shows that the violet rays have little heating effect, but they are capable of producing chemical actions that are denied to the rays at the other end. Beyond the visible violet rays are the shorter wavelengths, known as the ultra-violet rays, which are normally invisible but through their chemical action on photographic plates, etc., they have been investigated. A red lamp is used by photographers because the red rays have little effect on the salts used in photographic work.

Spectrum examination of the light given by different flames and luminous bodies shows remarkable differences in their spectra. A glowing solid, such as an incandescent lamp filament when white hot, gives a continuous band of colour, ranging from red to violet, and is called a *continuous spectrum*. When the current is switched off, the violet end disappears first, followed by the lines in their order, the red being the last to go. As there are no gaps in a continuous spectrum, it is clear that light waves of all lengths are given out. On the other hand, in the spectra from glowing vapours or gases considerable portions are absent, the inference being that light waves given out by an incandescent vapour are of certain particular lengths only, and produce sensations of red, blue, green, or other hue, according to the particular vapour or gas under test. A practical example of this is found in luminous gas discharge tubes, such as Neon, and hot cathode tubes. If common salt, which is a mineral salt of the metal sodium, is put on the wick of a spirit lamp that has an almost colourless flame, the flame becomes a pure yellow. When examined through a spectroscope, the spectrum is seen to consist of two yellow lines with corresponding wavelengths of 0·0005895 and 0·0005889 millimetres, the rest of the spectrum being dark. Conversely, if ordinary white light is passed through sodium vapour the usual solar spectrum is seen, but there will be two black lines in the place of the previous yellow lines. A knowledge of the spectra produced by different vapours has been a means of ascertaining the composition of heavenly bodies and of the nature of the burning vapours surrounding them.

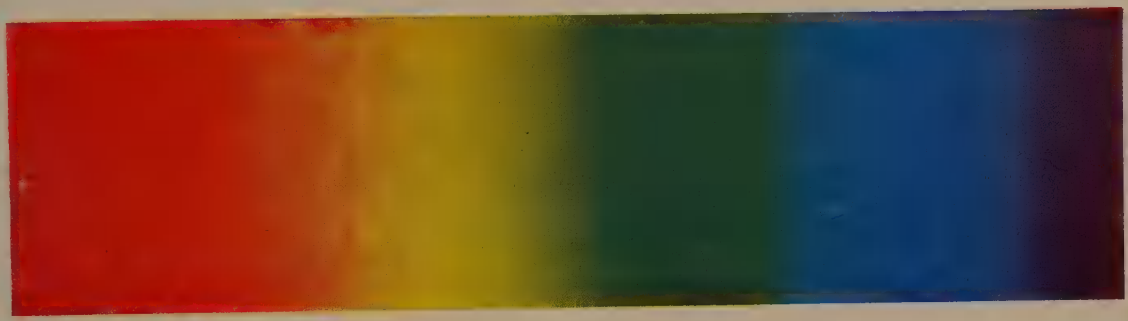
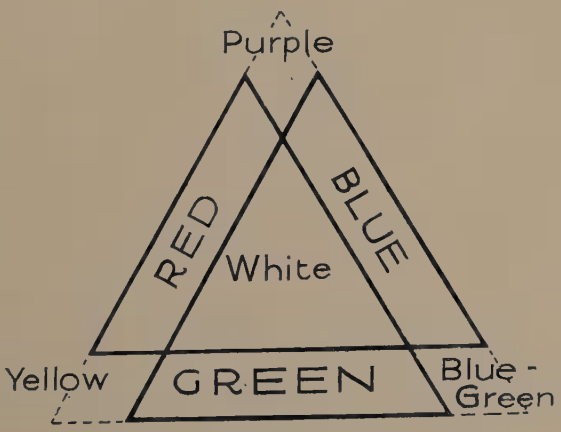
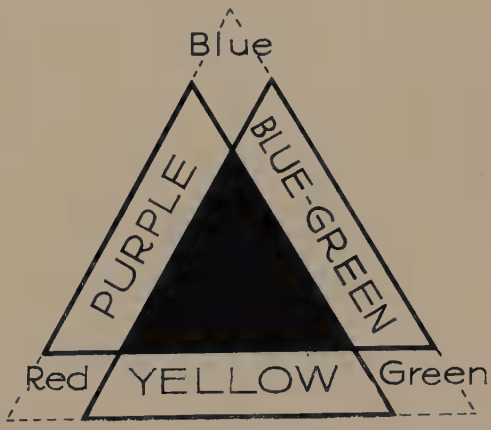


FIG. 64



ADDITIVE MIXING OF COLOURED LIGHT

FIG. 65



SUBTRACTIVE MIXING OF COLOURED PIGMENTS

FIG. 66

There is a marked difference between a prismatic and a grating spectrum of the same light source. As the relation between the wavelengths of the hues and their degree of refraction is not uniform, the violet, blue, and green hues in the former occupy more space than they merit; they cover about five-eighths of the length of the solar spectrum, whereas in the grating spectrum the spaces occupied by the various hues are in accordance with a scale of wavelengths, and the three principal spectral hues mentioned occupy about three-eighths of the space. On this account the grating or diffraction spectrum is a true or *Normal Spectrum*. Fig. 64 is a reproduction of a continuous spectrum similar, within the severe limitations of colour printing, to that given by an incandescent gas-filled lamp, when using a diffraction grating.

Comparing a diffused daylight spectrum with an incandescent lamp spectrum, daylight is seen to be richer in blue and poorer in red rays than is the case with the artificial light, where the opposite is found. In stage representations of natural daylight scenes, this lack of blue light has to be made good by means that will be discussed later. It is sufficient now to say that the simulation of a daylight effect requires an expenditure of electrical energy that increases as the effect more nearly approaches that of daylight.

The statement is frequently heard that more and more light is being used on stages. This is undoubtedly true, but it would be more exact to say that more and more coloured light is being used, and it is the production of this coloured light that accounts for the large increase in current consumption. How is coloured light obtained? Before reviewing the various means, it is advisable to dispose of an impression that a ray of white light is coloured much in the same way as a glass of clear water may be coloured by the addition of a suitable dye. The dye causes no diminution in the amount of water, but in the case of the white light, which, we have seen, is composed of lights of many colours, to obtain only one of the colours generally means that the others have to be absorbed and lost as far as illumination is concerned. If a piece of red glass is held in front of the small hole *S* in Fig. 62 we shall find that nearly all the violet, blue, green, and yellow in the spectrum has been cut off, leaving only the red end. This tells us that the red rays have not been affected and that the other rays have been absorbed by the red glass, this portion of the energy being, in fact, converted into heat. We also learn from this experiment that coloured glasses are coloured because they allow only light of their particular colour to pass, and absorb the remainder.

The recent development in the commercial production of gas discharge lamps, to which reference has been made, may entirely alter stage lighting apparatus and methods. To the present time, the use of light sources with a relatively monochromatic spectrum, such as an arc lamp using carbons impregnated with certain salts, or mercury arc lamps, has practical disadvantages that cancel any possible advantage arising out of their use on any but the smallest scale.

The production of coloured light by *selective reflection* is used in the Fortuny System. White light is directed on to an opaque surface of coloured silk, which reflects those components of similar colour and absorbs the others. This is similar in effect to modern indirect lighting, and whilst producing beautiful soft lighting tones, the loss of efficiency renders its use impossible on the large scale required for stage lighting when running costs have to be considered. For smaller areas, it can be good, particularly for indirect footlights using coloured reflectors.

An obvious method of obtaining coloured light would seem to be to split up white light by prism or grating, and with a suitable optical system to segregate and project the desired portion of the spectrum. This has been done in this country and, it is said, in the United States, with results that are reputed to be beautiful. Unfortunately, the apparatus is both costly and bulky, and it appears unlikely that further development would lower the cost sufficiently to make this system a practical proposition for stage lighting.

For all practical purposes, the method best suited to give coloured lighting to meet requirements is that making use of the principle of *selective transmission*—hence the almost universal use of filters, or mediums as they are called, in connexion with lighting apparatus. Mediums are of coloured glass, gelatine, or other transparent material, and are placed in the front of the lamp housing so that the light rays pass through them.

Their function is to absorb the unwanted hues in the white light and to transmit, or allow to pass, only the desired hue. For instance, if a red light is required, a red medium, which, in effect, allows the red components of the spectrum to pass and absorbs the other components, is used. Filters of sufficient accuracy can be made to transmit only spectral hues of definite wavelength, an example being the Wratten photographic filter. For stage lighting purposes, such accuracy is neither necessary nor desirable, because the eye is unable to detect more than the dominant hue, and to filter out all the remaining rays means a loss of valuable luminosity. A commercial red medium may pass violet, orange, and red, but in such proportions that the red dominates and is alone visible as colour. Similarly, a yellow filter may transmit orange and green, and a blue transmit green and violet, although yellow and blue alone are visible. In tests of gelatine mediums of a full range of colours made with a direct vision prismatic spectroscope it was found that in no case was all the red cut off.

We have now to consider the principles underlying the combination of lights of different colour, and this brings us to the important subject of primary, secondary, and complementary colours.

Which are the primary colours? The answer to this question depends upon whether the reference is to light or to pigments and dyes. The possibility of different answers is unfortunate and the cause of confusion, which would not exist if the scientific primary colours of the spectrum (red, green, and blue) were established as the true and only primaries, and a new designation given to the painters' primary colours (red, yellow, and blue) which, although derived from and related to the light primaries, have not their basic importance.

As our subject is light, it will be understood that the colours red, green, and blue, are intended in the expression primary colours, the mixing of which in equal proportion results in white light, or produces in varying proportion light of any colour. When equal proportions of primary colours are mixed in pairs, *Secondary Colours* are formed. These are purple, blue-green, and yellow—the results of mixing red and blue, blue and green, and green and red respectively. The diagram in Fig. 64 illustrates these results. It is, perhaps, advisable to explain what is meant when speaking of light mixing, as beams of different colours crossing each other have no mutual influence but go on in their original colours. If a white screen is placed at the intersection of the beams, it will be coloured according to the hues transmitted and to their relative strengths. The mixing occurs at the reflecting surface, and is known as the *additive process*, which applies to light only, and is so-called because the colours are formed by addition and combination of the three light primaries. Coloured light in itself has no aesthetic value; there is no beauty in a beam of coloured light thrown across a bare stage. Its value is apparent to the beholder only when it is reflected from some surface, as, for instance, a cyclorama, and in its effect on and in conjunction with pigments and dyes in painted scenery, decorative materials, dresses, and make-up. An appreciation of the relationship existing between primary light colours and pigment primaries, and of the principles underlying mixing in both cases, is of great help in planning a lighting scheme and in understanding the peculiar effects that are sometimes caused by coloured light thrown on coloured objects.

Laxity of colour nomenclature has given to pigment primaries the names red, yellow, and blue. Yellow is the only one that is correctly named; the red has a proportion of blue and is virtually purple, and the blue is more of a blue-green. Bearing this in mind, reference to Fig. 65 shows therefore that the pigment primaries are the same as the light secondaries. Mixing these primaries in pairs, in equal proportions, gives the light primaries; the three mixed together tend to produce black. The result of pigment mixing is diagrammatically seen in Fig. 66. It is called a *subtractive process* because a pigment, or mixture of pigments, not being self-luminous, owes its colour to the fact that it absorbs, or subtracts, some of the hues of the light falling on it, and reflects only those rays that form the dominant hue of its colour.

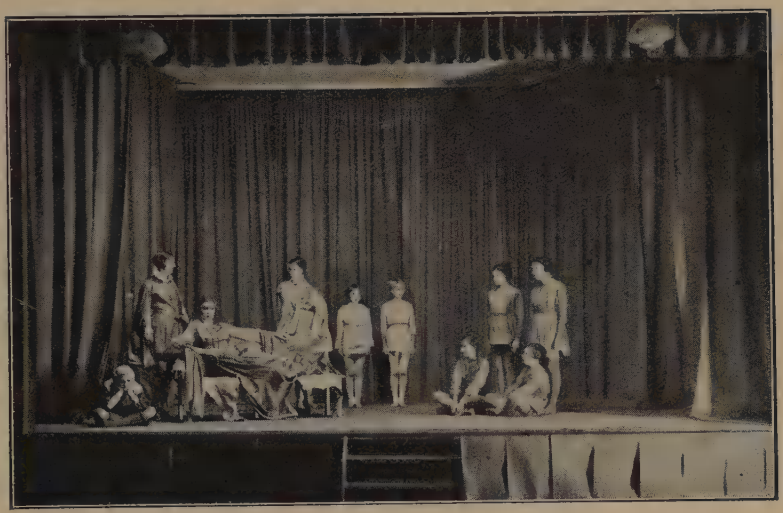
CURTAIN SURROUNDS

By ANGUS WILSON

Author of "The Small Stage and Its Equipment" and "Scenic Equipment for the Small Stage"

IT must never be forgotten that curtains are only a makeshift. It usually happens that they are cheaper and more convenient than flats for most amateur companies, but scenery that gives the impression of solid walls is always preferable if it can be made, stored, and set up on the stage. Such favourable conditions, however, are so often absent that curtains will be for many years the stand-by of the struggling society.

Curtain settings, because of their limited power to create illusion, must be used neatly and intelligently; it is not fair, for example, to surround a bare stage with shoddy and crookedly-hung material and to expect an audience to believe that the scene is a cottage kitchen or the sea-coast of Illyria. Every effort must be made to add such simple scenic pieces as will give a reasonable indication of where the action is supposed to be taking place.



"TWO GENTLEMEN OF VERONA" AT GLOUCESTER HIGH SCHOOL FOR GIRLS

Stage designed by Angus Wilson. Back line of curtains closed. Note the gathering of the material by means of stringed tape. The lighter curtain on the right is the traverse. All curtains go up to the full height possible under the ceiling

MATERIALS

There is a wide range of stuffs suitable for stage work and the best plan is to get patterns from a store that has large and varied stocks and to choose something that will fit in with the following recommendations—

(*a*) The material must drape well, so that the gathering makes it look richer and heavier than it really is.

(*b*) It should be fairly opaque, so that lights standing behind will not be visible to the audience.

(*c*) Weight should be medium, neither too heavy to handle and stitch, nor too light to hang steadily in draughts.

(*d*) It must be of good enough quality to stand fire-proofing or dyeing.

(*e*) As it has to be folded frequently it must not crease too permanently. Hanging for an hour or two ought to be enough to smooth it out again.

(*f*) It should not wear *too* well. Provided it keeps a fairly good appearance it should not be so expensive as to prevent future changes and experiments. Audiences like variety.

Velvet is costly, but every society ought to aim at having a set for their more sumptuous interior scenes.

Always get furnishing materials, which wear much better than dress materials. Furnishing sateen has an agreeable sheen under good lighting; bolton sheeting, though dull, is serviceable; hessian is cheapest of all and looks magnificent, but is heavy, difficult to seam, and is far from light-proof; I once got a tough poplin in a wide variety

of shades at 2s. 6d. a yard, 50 in. wide, which made lovely surrounds.

It is always a difficult problem to settle the colour when you cannot afford a double set, one light and the other dark. Individual taste must always be the final guide, but it should be remembered that a desire for neutrality may easily lead one to choose colours that are merely dingy, and that it is impossible to find a pleasing shade that will suit perfectly every kind of play. I do not recommend black, since it absorbs a great deal of light and looks too funereal. Dark saxe looks well, and shows up costumes better than a light colour. Silver-grey is more sensitive to coloured lighting than any other, but tarnishes easily. Perhaps fawn or middle grey will suit most societies. When in doubt, take a light shade—it can always be dyed later on if it gets dirty or is otherwise unsatisfactory. You can often disguise the deficiencies of your curtains by getting cheap coloured muslin and hanging it in front. Red muslin will make blue curtains look purple.

In calculating quantities, allowance must be made for half as much width again to ensure ample gathering, though somewhere between this and one-third will pass if money is scarce. Get the stuff 54 in. or wider if you can, as it is best to have your surround in several sections rather than in a few large pieces. This allows windows or doors to be inserted at any point. Thus, a 54-in. strip when gathered will be only 36 in. wide, and an acting-area of 18 ft. and 12 ft. will require fourteen strips, six along the back and four down each side. If the surround were 12 ft. high, 56 yards of material would be needed, but you should always get a few extra yards for spare sections and for odd jobs, such as filling in the gap below a window when you have only a frame and no supporting flat. If you have to use borders, allow for them also. They are of little use less than 2 ft. deep, so split a 6 yd. strip up the middle and you have a couple. You can often dispense with a border if you hang your curtains as high as the ceiling or your framework will allow. Never grudge a few more yards of cloth when they will give your players a background that helps them by being neat and unobtrusive.

"Two Gentlemen of Verona"

Two curtains left at the back to suggest columns. Backcloth is well sewn and tightly stretched, and lit from below stage level. A border was hung during the performance from the batten showing just above tops of curtains. Note side swivel-battens, some closed, some open

Making-up

Sew hems of about 1 in. deep top and bottom, and if your material is light and your stage draughty, insert lengths of chain into the lower hem. Allow about 1 in. per 3 yd. for stretching after the curtains have been hung for a while—the gap below will not last long.

Then get the stringed "Rufflette" tape used for house curtains, and sew it on top of the upper hem. Allow no more than $\frac{1}{2}$ in. of heading, which will remain fairly stiff and upright, whereas a broader heading tends to fall over and reveal the batten or wire behind. By working the tape along the strings the curtain can be gathered to any degree of fullness.

This kind of tape is much better than webbing, as it is fitted with pockets into which special hooks are inserted. These hooks should always be used in preference to rings, as they can be fitted into screweyes, over a wire, or into the

runners of any patent track. On no account should you sew on single tapes (grommets) to be tied over the batten or wire. Unless they are no more than 3 in. apart, or you are doing no gathering, the heading falls away in between; it is impossible to slide the curtains sideways as you can do so easily with hooks on a wire or track; you also have to spend valuable time in tying them to the supports.

Now is the time for fire-proofing. This is a precaution that no amateur company, whether inspected or not, should neglect. By far the most satisfactory way, and often cheapest in the long run, is to send your curtains (without the hooks) to a reliable laundry or dry-cleaning firm, as they have space to dry them and will iron them out afterwards. If you can undertake it yourself use the following formula—

Phosphate of Ammonia . .	1 lb.
Chloride of Ammonia . .	2 lb.
Water	1½ gallons

I give it with some diffidence, as there seems to be no perfect solution, all suitable chemicals being liable to rot the material. I have found it fairly satisfactory after a few experiments with small cuttings of the stuff to be proofed. Any saturated solution of borax, alum, or sal ammoniac will prevent curtains from going up in a sudden blaze, and that is all that many authorities require. Under the London County Council all curtains must be of woollen material and proofed as well.

Suspension

You can get a certain amount of variety in your setting by putting door—or window—flats in place of some sections of your curtains, but in quick changes you will find this process much easier if your back line of curtains can be slid along. You can thus make a space for your flat without having to mount a ladder and take down a section. Sections can be fastened to each other by dome fasteners, spring clothes pegs, or safety-pins. A much greater advantage, however, is being able to pull aside the whole line into the wings, revealing your backcloth as the sky in an exterior scene. You can often leave isolated strips to suggest a colonnade or trees (see photograph on page 862).

There is no method of doing this that will suit any stage, as some walls and roofs can have things screwed and hammered into them, while others are covered with plaster that must not be touched. I shall therefore detail as many ways as I know, leaving stage-managers to choose the most suitable.

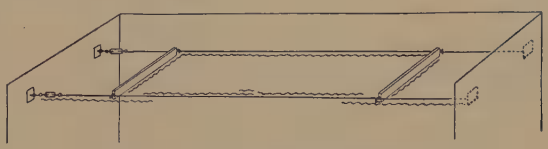


Fig. 1A. Wavy Lines Indicate where Surrounds and Front Curtain are Hung

The most generally satisfactory means is to get a length of wheeled track from a furnishing store and screw it high up on the broad face of a piece of 3 in. by 1 in. timber long enough to go right across the acting-area and about 1 ft. 6 in. beyond on either side. It may often be more convenient to have this batten in two halves, but great care must be taken that the two ends of the track meet exactly in the centre so that the wheels will run smoothly over the join.

If your side walls will accommodate screweyes at the height of your curtains, put in a couple of large ones. Get a coil of stranded galvanized ⅛ in. wire and cut off a length equal to the distance between the eyes. Then buy two strainers (or turnbuckle screws) and unscrew them till they are almost fully extended. Fix the hooks into the eyes and the ends of the wire through the holes at the other ends of the strainers and stretch the wire as tightly as you can by hand before twisting it round on itself at both ends (see Fig. 1B). Turn the centre parts of the strainers till the wire is as taut as necessary, and hook on the curtains. The wire may be supported in the centre from above if you do not require the curtains on one half to move over to the other half, but for a span of not more than 16 ft. or 18 ft. a truly tight wire will hold without much sagging all but the heaviest material. You must be sure, however, that the walls or beams into which you screw the eyes are solid, as the strain is considerable. The wire will require further tightening every now and then until fully stretched. (Fig. 1A also shows a method of hanging the side curtains.)

A batten without track will do if you do not want side-to-side movement, and the hooks will engage in a series of screweyes put into the broad face of the wood as near the upper edge as possible. Another advantage of the "Rufflette" tape is that you can move any hook from one pocket to the next to make it come opposite a screweye.

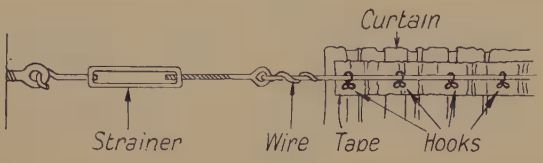


FIG. 1B.

Piping of some kind is often used for curtain hanging. A length of strong gas pipe, if supported in the middle, will cover a span of about 18 ft. In this case hooks are useless, and the special rings made for the stringed tape must be substituted. Make sure the pipe is greased or blackleaded so that the rings will not jam. It is possible to make a framework for curtains from strong electrical conduit, but it needs frequent support, and 8 ft. is about the maximum span of a single length. When the curtains are never moved it is sufficient to have the pipe in a broad hem, or to pin the material over it.

A traverse, or curtain situated about half-way up-stage, is essential in many types of production. Any of the above methods will apply to its erection, but remember that it must meet and overlap in the centre. Two wires are better than one, a curtain on each, allowing them to run a little way past each other, but the best system is still the track. Good makes include among their fittings extra long arms for holding the double track at the overlap. If you are restricted to a single wire, tie together two or three of the rings at the inner ends of the two halves so that the material is heavily bunched, and the lower half of the join will be closed even if the rings do not meet at the top. All these points apply to the front draw-curtain; indeed it is rigged on exactly the same principles, and opened and closed as shown on page 294.

Screens

Before dealing with the suspension of these curtains on stages that have properly erected frameworks or are fitted with pulleys, lines, and battens, I shall attempt to help those unfortunate people whose scenic background must stand by itself, independent of side or back walls of the stage.

The simplest form is that of the ordinary folding screen. The kind you find in houses is seldom wider than 2 ft. or 3 ft. a wing, and for stage purposes it is better to make them specially. They can be constructed as wide as 4 ft. without being unmanageable, and you can get a surprising variety into the shape of your setting if you make some of the wings only half the width of their partners. A set can be planned as follows: three of 4 and 4, four of 4 and 2, two of 2 and 2. If made of good 2 in. × 1 in. timber they will stand firmly enough at right angles, but the height ought not to be more than 6 ft. or 7 ft., just enough to conceal players standing behind.

They are constructed on the same principles as a flat (see pages 591 to 593), and covered with plywood, hessian, or cardboard. It is convenient, however, to have curtains hanging loose on them, so that the material can be stored separately from the frames, and can be taken off and replaced by a different colour at any time. Head the material with stringed tape as described above, and hang on screweyes or cuphooks (according as you have hooks or rings in the tape) on the top bars of the screens.

To ensure their standing upright, add triangular feet at the back of each, detachable after every performance, with a large hook at the end of each, which will engage in a screweye put into the stage. Many other methods of bracing can be devised.

Make no attempt to mask the tops of the screens with borders, as they are not pretending to be realistic, but are merely something to hide actors and properties. All openings, however, such as doors or windows, must have masking pieces behind, and the "2 and 2" screens are particularly useful for this purpose.

SCENIC EFFECTS—I

By A. E. PETERSON

Founder, Sunday Night Adventurers; Secretary, Kingston Marionette Players, etc.

THE tendency of many amateurs to stage their plays within the limits of a set of curtains with possibly the addition of a window and a practicable door, whilst it may, perhaps, throw the acting into greater relief, is not always to be desired. There are innumerable plays in which the scenery itself almost acts a part. An example of what I mean is the scene that occurs in *Madam Butterfly* at the end of the first part of the second act. Butterfly, with her baby and her old and faithful servant, Suzuki, patiently awaits the return of her husband, Lieut. Pinkerton of the United States Navy, whose ship, the *Abraham Lincoln*, has just arrived in the harbour below. In a frenzy of happy excitement she attires herself in her wedding dress. The floor is strewn with flowers, and the gay colours of lighted paper lanterns, arranged in a large semi-circle across the room, convey an atmosphere of joy that almost makes the dialogue unnecessary. The tableau at the end of the scene shows Butterfly with her baby and Suzuki standing motionless behind the *Shosi*, the paper windows of the house, through which she has pierced holes so that they can see the arrival of her husband in whose honour and love she still implicitly believes. As they stand motionless awaiting him the baby falls asleep, old Suzuki nods, the light of the rising moon illumines the *Shosi*, and the curtains slowly close to denote the passage of time. After a few moments they open again and the coldness of breaking dawn is accentuated as the few lanterns that still remain alight flicker and go out, one after the other, conveying an atmosphere of desolation in keeping with the thoughts of Butterfly, who now realizes that she has been forsaken.

It is only reasonable to assume that much of the effect would be lost if in plays like *The Will* or *Milestones* producers relied upon curtain sets instead of having the generous assistance of painted scenery and properties. In *Milestones* the stage setting represents the drawing-room of a house in Kensington Gore. The first act takes place in the year 1860, and the second and third acts during the years 1885 and 1912 respectively. In the second act the scene, although it is much altered, is only "re-arranged and added to" but in the third act "it has undergone an entire change," the only things that have not altered being the shape of the room and the position of the doors, windows, and fireplace. When produced the play required the services of a small army of stage-hands to set and strike the scenes during the short interval of time between the acts because, although the scene showed the same room throughout the play, three different sets necessitating a complete change of carpets, furniture, and other properties were used.

As a contrast to this hustle and bustle of scene-changing the scenery for a production of one of Shakespeare's comedies consisted of a stationary backcloth, in front of which stood an enlarged facsimile of a volume bearing on the cover the title of the play and the author's name. The book when closed was 12 ft. high and 10 ft. wide. Each scene was painted across two pages of the book, which was opened by the Jester at whatever scene was required at the moment, the opened book providing a scene 20 ft. long by 12 ft. high, quite large enough for any amateur production. In a play that requires sixteen or eighteen changes of scene, in some of which only eight or ten lines of dialogue are spoken, the value of a set of this description is at once apparent. Its use prevents the waste of time with the consequent loss of interest in the play that is often noticed at amateur productions of Shakespeare. The sixteen or eighteen changes of scenery mentioned may represent only five or six different places, the action passing from one place to the other very quickly. This form of scenic effect is not suitable for productions of the tragedies. Those whose business or pleasure it is to study the stage in all its aspects cannot fail to notice how certain of Shakespeare's stage settings seem to have a

fascination for designers that is almost an obsession. Take, for instance, the numerous designs for the sleep-walking scene in *Macbeth*. Practically all of them show Lady Macbeth descending a flight of stairs that seem to have been designed for a theatre having a stage almost as large as the Crystal Palace. A scene of this kind is possible in a film, and has already been used by Douglas Fairbanks, but as the theatre has its limitations, Lady Macbeth will still continue to make her entrance in the usual manner from the wings. That great figure of the theatre, Edward Gordon Craig, realizes this, for in his *On the Art of the Theatre* he confesses that "I have even made some settings for buildings which mankind will never erect." Yet mighty spectacles can be and are staged even in a very small theatre.

A Modern Scenic Effect

Here is a description of a modern scenic effect. The spectacle offered is the representation of the sinking of a gigantic Atlantic liner. A short introductory scene on the bridge of the liner prepares the way for what is to follow. The captain receives a wireless message warning him of danger from mines that are believed to have broken from their moorings and are floating in the direct path of the liner. As this scene ends it is blacked out, and in the ensuing darkness the stage hands arrange a black stagecloth that entirely covers the stage from footlight trough to the backcloth, which is also black. From the centre the backcloth gradually begins to change colour, becoming deep blue, which allows the audience to observe the appearance of the bows of the vessel that appear as a sharp knife-edge blackness that seems to cut its way through the lighter darkness of the backcloth. The few stars that have already been seen are blotted out by the immensity of the ship as it moves slowly across the stage. In a few seconds the liner with its four or five rows of portholes, blazing with light, glides into full view. The foremast, with its white steaming light and the green starboard light near the navigating bridge, tower high up into the flies, and are almost dwarfed by distance. When the bows of the liner reach the centre of the stage there is a terrific explosion and the flash from the exploding mine is plainly seen. The vessel stops, appears to shudder, the electric lights flicker, and almost at once she begins to settle by the bows. The long lines of lighted portholes assume an alarming slant that becomes more and more pronounced. The electric lights continue to flicker in and out, and soon one realizes that by now the propellers must be well out of the water. Then she begins to slide down . . . and down . . . and down . . . until with a final flicker of lights she rushes to her doom. Utter darkness reigns on the stage as the curtains close, and the effect upon the audience was such that it was some seconds before the well-deserved applause thundered out.

The spectacle was arranged very simply. The ship was a large, light, but strongly built frame covered on the audience side with painted canvas. Long rows of circular holes covered with gauze represented the portholes, and behind these were rows of electric lights mounted on battens fixed within the framework. The frame was covered at the back with a canvas that was lightproof, and it was suspended by a single swivel block that travelled along a wire hawser fixed to the wall at each side of the flies. It was pulled across the stage by a wire rope attached to the swivel block in the centre of the frame, and the whole was delicately balanced. The lights were controlled from a switchboard mounted on the back of the frame, and two operators were required to work the effect. These men wore black overalls, and from the side of the stage they were almost invisible against the black background. The bottom edge of the frame was about 4 ft. clear of the stage. When the effect was brought into use it had first to be swung round from its resting place against the wall of the theatre until it was parallel with the proscenium opening from where it could be moved across the stage. This particular swinging movement suggested the gradual approach of the ship as it was first seen by the audience, and the porthole lights were not switched on until this movement was completed. In the centre of the stage was a small black iron tank, similar in size and shape to an ordinary domestic dust-bin and having a cover made of fine wire gauze mesh. The explosion of the mine was arranged by using an electrically operated bomb, which exploded at the moment the bows of the vessel reached the centre of the stage, and was operated by the man who controlled

the lighting effects. The sinking effect was obtained by one of the operators gently pulling down the bows of the ship, the frame, as previously mentioned, being delicately balanced, whilst the second man helped by lifting up the after portion of the ship. At the moment when the maximum slant was obtained the ship was again moved slowly across the stage. This movement suggested the beginning of the dive, and when the rows of porthole lights were almost perpendicular the final plunge was suggested by extinguishing the lights from the top to the bottom. The whole effect was a matter of seconds, and the illusion was almost painfully realistic.

Matthew Gregory Lewis, known as "Monk" Lewis, should really have been known as "Effects" Lewis, for some of the plays he wrote contained not only some of the most gruesome dialogue ever written for the stage, but also many original and startling scenic effects. In *The Castle Spectre* the ghost of Evalina stalks through the play, leaving her own particular "haunted room" as necessity arose. Alice hears a ghostly voice singing a lullaby, and also the accompaniment played by ghostly fingers that pull the strings of a guitar that is laid in the centre of a table. Father Phillip, to whom she is telling her story, ridicules the idea, when she suddenly shrieks out "Look, look, a figure in white. It comes from the haunted room," and to the consternation of the priest the apparition appears as he drops to his knees, murmuring "Blessed St. Patrick . . . who has got my beads . . . where is my prayer book . . . It comes . . . it comes . . . Now . . ." But to his relief he recognizes it as the friendly disposed ghost of Lady Angela. At the end of the fourth act the apparition appears again, and its presence is preceded by "A plaintive voice" that "sings within accompanied by a guitar"—

> Lullaby, lullaby, hush thee, my dear,
> Thy father is coming, and soon will be here.

Then—

> The folding doors unclose, and the oratory is seen illuminated. In its centre stands a tall female figure, her white and flowing garments spotted with blood, her veil is thrown back, and discovers the pale and melancholy countenance, her eyes are lifted upwards, her arms extended towards heaven, and a large wound appears on her bosom. Angela sinks upon her knees, with her eyes riveted upon the figure, which, for some moments, remains motionless. At length, the spectre advances slowly to a soft and plaintive strain, she stops opposite Reginald's picture, and gazes upon it in silence. She then turns, approaches Angela, seems to invoke a blessing upon her, points to the picture, and retires to the oratory. The music ceases. Angela rises with a wild look, and follows the vision, extending her arms towards it. The spectre waves her hand, as bidding her farewell. Instantly the organ swell is heard; a full chorus of female voices chant the "Jubilate," a blaze of light flashes through the oratory, and the folding doors close with a loud noise.

For sheer unadulterated horror what dialogue in any play can equal the following extract taken from the same play? Osmond has had a dream which he describes—

> OSMOND. "Methought I wandered through the low browed cavern, where repose the reliques of my ancestors. My eye dwelt with awe on their tombs, with disgust on mortality's emblems. Suddenly, a female form glided along the vault; it was Angela. She smiled upon me, and beckoned me to advance. I flew towards her; my arms were already enclosed to clasp her, when suddenly, her figure changed, her face grew pale, a stream of blood gushed from her bosom, —Hassan, twas Evalina."
>
> SAIB and HASSAN. "Evalina."
>
> OSMOND. Such as when she sank at my feet expiring, while my hand grasped the dagger still crimsoned with her blood. "We meet again this night," murmured her hollow voice. "Now rush to my arms, but first see what you have made me. Embrace me, my bridegroom. We must never part again." Whilst speaking, her form withered away; the flesh fell from her bones; her eyes burst from their sockets; a skeleton, loathsome and meagre, clasped me in her mouldering arms.
>
> SAIB. Most horrible.
>
> OSMOND. Her infected breath was mingled with mine; her rotting fingers pressed my hand, and my face was covered with her kisses. Oh! then, then how I trembled with disgust. And then blue dismal flames gleamed along the walls; the tombs were rent asunder; bands of fierce spectres rushed round me in frantic dance; furiously they gnashed their teeth while they gazed upon me, and shrieked in loud yells,—"Welcome thou fratricide—welcome, thou lost for ever—" Horror burst upon the bands of sleep; distracted, I flew hither; but my feelings—words are too weak, too powerless to express them.
>
> SAIB. My lord, my lord, this was no idle dream. 'Twas a celestial warning; 'twas your better angel that whispered "Osmond, repent your former crimes; commit not new ones." Remember, that this night, should Kenric——
>
> OSMOND. Kenric? Speak, drank he the poison?
>
> SAIB. Obedient to your orders, I presented it at supper; but, ere the cup reached his lips, his favourite dog

sprang upon his arm, and the liquor fell to the ground untasted.

OSMOND. Praise be heaven; then my soul is lighter by a crime.

But at the end of the play he meets his doom at the moment when he is about to strike down an unarmed man. As he lifts his arm to stab Reginald—

Evalina's ghost throws herself between them; Osmond starts back, and drops his sword. Angela disengages herself from Hassan, springs suddenly forward, and plunges her dagger in Osmond's bosom, who falls with a loud groan, and faints. The ghost vanishes and Angela and Reginald rush to each others' arms.

These effects and scenes fall into insignificance before the wonders of his play *One O'Clock, or the Knight and the Wood Demon.* When the play opens there is seen a goodly company of spirits who "ascend from the ground" as the "Moon becomes red." During a tempest "A black cloud descends" and when it reaches the stage "The cloud opens and Sangrida appears in the midst of it. The back part of the cloud is formed of flames," and after singing a solo she "sinks into the earth with a group of elves; the other spirits retire to the trees and rocks, which close upon them. The moon shines through a red cloud." Various characters are seen to "traverse the mountains," an effect that was usually arranged by having a number of long wooden gangways that were carried across the stage at different levels on tall trestles. When the second act opens there is another display of cloud effects. "The stage is filled with brilliant clouds," in the centre of which is seated Auriol. Clouds on the right and left open and show the shades of Ruric and Alexina. Other clouds open, and in one of them we "discover eight children in white, crowned with flowers, each pointing to a wound upon her heart." The children disappear, Ruric and the other spectres "sink," the "Spirits ascend," the clouds disperse, and suddenly the scene changes to "A splendid Castle, in a flower garden, surrounded with bowers of gilt trellis." Sliding panels are everywhere. There is a huge bed that sinks through the stage and reappears. It is interesting to know how the secret of the bed is discovered. Una is searching for the hidden spring when it strikes midnight. She is just going for assistance when some of the statues that are in the room move. She notices them, and shrieks "They move . . . The figures move . . . (With the first stroke of the clock a blue light illuminates the portraits, which become animated; the pedestal on which they stand moves forward; they kneel and clasp their hands.) They kneel . . . they supplicate . . . Speak . . . What must I do? Ha . . . they point to yon golden tassel. 'Tis there, then, that the secret spring is concealed. Blessed Spirits I obey you. (She seizes a blazing firebrand, springs upon the bed, and draws the tassel. The bed sinks with her, while the statues return to their places.)" Later on in the play there is a "necromantic cavern with a burning lamp" and an altar round which "curl two enormous snakes, on their heads rests a large golden platter, and on the altar stands four candles not lighted." When all is prepared Hardyknute enters, and after arraying himself in "a magic bonnet and robe, takes a wand from the altar and performs incantations." He calls the demons, who answer from "below": "We hear; we hear; we hear"; and "During this chorus a stream of blue fire issues from the jaws of the snakes, and a gigantic golden head rises in the centre of the altar." With all these preparations the audience must have been ready for the grand finale which begins with Sangrida entering through a rock and stabbing Hardyknute—

He falls into the arms of four fiends, who come from behind the altar, to which they bear him. The snakes twist themselves round him. Sangrida stands over him, and they all sink into the earth. The statue and the rocks disappear. The cavern vanishes, and Leolyn and Una find themselves in the great hall of the castle, which is illuminated.

THE MINOR PARTS—II

By D. GRAHAM DAVIS
Editor of "The Gilbert and Sullivan Journal"

AS I have still to deal with the small, but important, roles beyond the fifth opera—*Patience*—I proceed straight to the individual parts without further preamble.

CELIA, LEILA, and FLETA (*Iolanthe*) may be considered together, in that order of importance. The main requirements, other than ability to speak the lines and sing the music allotted to them, are attractive personalities and, for the first two at least, the ability to stand up to the actors playing the two Earls without being swamped by even stronger personalities. They should, of course, have their share of good looks, and, as far as is possible, be all three of a size. One can trace in Celia the rudiments of a lyric soprano lead; Celia is even more closely related to the soubrette group. None of these three is referred to by name during the opera, and there is much discussion as to whether the second should be called "Leela" or "Lyla." As the name of the character will often be used at rehearsals in place of, say, Miss Robertson, one might mention that "Lyla" appears to be the favourite in knowledgeable circles.

GURON and SCYNTHIUS (*Princess Ida*) have only to echo their more important brother, Arac. This must be done, however, so that these two men are not overshadowed by the greater prominence given to Arac by virtue of the fact that his is a solo part, and, usually, played by a member of the society who has achieved more fame in its productions than have the two choristers who accompany him on all his entrances. From the point of view of the balance of the cast all three should be regarded as equal. While Arac should be depicted as a swarthy man, with black wig and beard, the others are more blonde. One (it matters not which) is ruddy, with red hair and whiskers; the other fairer, though with a decided touch of red about his hair. Apart from this difference, the physical appearance of all three is the same, so that an exact similarity of build and height is an enormous help to the trio.

LADY PSYCHE has as much "character" as some of the soprano leads in other operas. This means that the part is vaguely drawn, and offers little upon which one can base any advice as to the manner in which it should be played. Professorial and human, possibly, best describe Psyche's characteristics, and it is on such lines that the best results will be obtained. Psyche has neither the dignity of Lady Blanche nor the graciousness of Princess Ida—the only other members of the faculty at Castle Adamant whom we meet. In addition to a sufficiently good voice and knowledge of singing to tackle some difficult music, the actress requires a strong personality. This is necessary, not only so that she may gently dominate the chorus (her students), but on account of the fact that the part is pitted against the most important principals, by whom she must not be overshadowed.

SACHARISSA, CHLOE, and ADA are taken from the chorus. The first has one line of solo singing, and all three have a certain amount of dialogue. None calls for any special remark, save that the players must not strive for, or receive, any undue prominence. In no way are they distinguished from the rest of the students, except that, at the end, they are "paired off" with Arac and his brothers. These three girls are, in fact, better described as "chorus leaders" than as "parts."

GO-TO (*The Mikado*) is an optional character. He appears in some performances where the Pish-Tush has not a sufficiently heavy voice for the bass line in "Brightly Dawns our Wedding Day." But there seems to be a tendency nowadays to have a Go-To whether this consideration applies or not. When so introduced, Go-To takes over the second act entrance and dialogue assigned to Pish-Tush in the libretto immediately before the madrigal. Usually Go-To is the "No. 1" bass chorister, by whom the line, "Why, who are you who ask this question?" is sung in the opening of the first act. Alternatively, the name is sometimes applied, in

amateurs' programmes, to that chorister when Pish-Tush does, in fact, sing in the madrigal. But such a course is without authority and should rightly be discouraged.

Peep-Bo is, frankly, a difficult part. There is nothing into which the player can "get her teeth," and, of course, there is the disadvantage that the part is a typical Gilbertian feminine role in so far as character (or the lack of it) is concerned. No sooner has Peep-Bo started than she has finished. Then, again, Peep-Bo scarcely opens her mouth but to make the most idiotic or obvious remarks. For all that, the part needs careful study and capable playing. It is not one to be thrown at any one who, let us say, deserves a part but has not shown promise of being able to sustain one. For Peep-Bo is one of that all important trio of the "three little maids," and must keep in the picture with her more important and prominent sisters. The part should be modelled more on the lines of the soubrette group, rather than on those of the sopranos. Incidentally, three girls of similar build and height should be chosen for these three parts.

Photo by J. W. Debenham

Leonard Meryll takes Leave of his Father

This small role in *The Yeomen of the Guard* is an important one to the development of the plot. A manly, self-effacing, cameo

Old Adam Goodheart (*Ruddigore*), the conventional good old man of melodrama in the first act, does not so successfully assume the villainy of the wicked steward of the second. It is not a part that calls for more than average singing or acting ability, although there is nothing to be lost by regarding it in the light of one of the fifth group ("subsidiary but important") male parts. Nevertheless, the part must be regarded as incidental to the story rather than as a principal role. A straightforward character of benevolence in the first act, Adam, as has been hinted, becomes more complicated in the second act. Here, despite the appearance, bearing, and manner of the evil servant, there remains more than a trace of the kindly old man. This can best be achieved by avoiding any subtlety in the portrayal of the wicked steward; rather let there be the appearance that a part is being acted. Sometimes the metamorphosis is indicated merely by a change of costume. It is better that Adam should change his physical appearance, as does his master. In place of the white-haired, rosy-cheeked, old man of the first act, there should be represented a cadaverous, hollow-cheeked, man with black hair. The make-up should not be changed so much, or so heavily applied, that there would be any difficulty in recognizing the same man. To this end, one should see that the wigs worn are identical in style, although vastly different as regards colour, the one being white and the other black.

Ruth and Zorah, the leaders of the professional bridesmaids, do not call for any particular comment. They stand in exactly the same relation to the general scheme of *Ruddigore* as do Sacharissa, Chloe, and Ada to *Princess Ida*.

Leonard Meryll (*The Yeomen of the Guard*) is almost negligible from the actor's point of view, although what little he has to do is not only

worth doing well, but demands being done well. Limited though it be to one trio, the part is of more account vocally. Leonard is on the stage for so short a time that there is little chance for formulating a well-defined characterization. But we have ample chance to observe his father and sister; both engagingly human people, full of character and pluck. It is not unreasonable to expect that Leonard would be cast in the same mould. The part calls for an easy, boyish, portrayal, free from any swagger or bombast. When he says "I am no braggart," the audience must feel that not only is he speaking the truth, but that he is stating (to him) a trivial fact. At his second act entrance, Leonard is, of course, brimming over with excitement at the good news he brings, and takes but little notice of Wilfred, nor does he pay much heed to the jailor's air of proprietorship towards Phoebe. Leonard's final entrance is not indicated in the libretto. After Fairfax has declared himself in the finale, Leonard slips in unobtrusively from the wings. He joins Kate with an air of inquiry—"Hullo, what's going on here?"—and Kate explains. This is done so unobtrusively that it is scarcely noticed (if at all), but it helps to fill in, and give a reason for, an otherwise false entrance.

The First Yeoman is the tenor soloist; that is, the second one actually to sing. As originally designed, the solo, "This the Autumn of our Life," was to be sung by Sergeant Meryll, but was subsequently taken over, and has ever since been sung, by the Second Yeoman (baritone). The Yeomen soloists—of whom there were once four—sang the couplets, "Did'st thou not, oh Leonard Meryll" in the first act finale. The first of these being set for tenor, the soloist was rightly designated "First Yeoman." This apparent misnomer is further complicated by the fact that the Second Yeoman has always spoken before the First Yeoman has sung; for Dame Carruthers passes a few remarks with him on her first entrance.

Although the casting of these two little parts is primarily the musical director's prerogative, it is necessary to get men who will move easily and naturally. In the finale, for instance, they have to leave the semi-circle of yeomen, move across to Fairfax, and sing their couplets. They then shake hands with him and with Meryll, and return to their places. Here one wants no awkwardness, no suggestion of the soloists coming to the centre of the stage to sing their little piece of music and then returning to their original places.

The First and Second Citizens are also selected from the chorus, but, in this case, solely on account of their acting ability. Apart from their one scene with Elsie and Jack Point, they are in no more prominence than the rest of the male citizens, except for a small piece of business during the number "Like a Ghost his Vigil Keeping." The male citizens should be standing in a group behind Jack Point and Wilfred. The First Citizen takes the arquebus from Wilfred, who snatches it away at the line "Arquebus from sentry snatching . . ." This finds the Citizen unprepared, and he exhibits mild surprise at Shadbolt's sudden action. If there be any difference in age between these two parts, it is usual for the first citizen to be the younger of the two in appearance.

The Headsman is sometimes regarded as being a "part"; more properly he comes among the "supers," and although there are decided responsibilities falling to the Headsman, I prefer to place him in the second of these categories.

Kate is overshadowed in importance by the three principals concerned in her scene. The vocal side of the character is the more important in casting this character, as the unaccompanied quartet, "Strange Adventure," can stand or fall by the singing of the soprano. But the advice already stressed applies equally to Kate; the part must be cast so that the personality of the player will stand up to the more prominent characters with whom she is, for so short a space, brought into contact. In the first act Kate should appear with the chorus (unless there are so many choristers that her assistance is not needed). She also enters with the chorus for the second act finale, partnering the real Leonard, as already mentioned, at the end.

Antonio (*The Gondoliers*) needs a pleasant personality coupled with a capable baritone voice. And equally, if not more, important, he should be a really good dancer. After singing "The Merriest Fellows Are We," Antonio returns to the line of the chorus and does not come into an especial prominence again during the first

act. The character is non-existent in the second act, but it is usual to find the actor who has played Antonio (usually partnered by Fiametta) in one of the principal couples to dance the cachuca.

Francesco, as a part, is microscopic, consisting of one line of none-too-easy music. But, as the first of the tenor choristers, he might also appear prominently in the cachuca, with Vittoria as his partner.

Giorgio, too, is confined to one sung line, shorter even than Francesco's, but he reappears in the second act with the interjection, "Exactly!" and one speech, which should be rendered in a most off-hand and lackadaisical manner.

Annibale, a speaking part in the second act of *The Gondoliers*, calls for a commanding presence with an authoritative style of speaking. Both part and actor must be quite capable of holding their own in the duel of words in which Annibale engages the dual King. There is nothing to single the part out from the chorus in the first act, nor does he figure again prominently in the second. Annibale, being a dignified court official, should not be called upon to take part in the cachuca.

Fiametta, although she very largely plays with the chorus, is more than one of their number. In importance, the part falls somewhere between Psyche, in *Princess Ida*, and Isobel, in *The Pirates of Penzance*. Much of the effectiveness of the opening of the first act and the entrance of the contadine in the second depend upon a good Fiametta.

Vittoria is the "opposite number" to Fiametta, but has less work to do. She, too, should be bright, tending in some respects towards the soubrette type. Giulia ranks with Francesco: a small amount of solo work in the first act opening, subsequently fading into the chorus.

Inez may be given the full dignity of a principal, or, as is most usual, appear with the chorus (though naturally not in her character) during the first act. Indeed, the player can conveniently defer her change until after the cachuca, thus helping (and usually helping considerably) with the musical *ensemble* of this number and the preceding entrance of the girls. Inez's one little scene is effective, and is not to be slurred over by regarding the part as of little importance. It is nothing of the kind, for it leads to the dramatic climax of the opera. Inez is, for these few moments, the centre of interest. Such being the case, care should be taken that her appearance is in every way convincing. Some people seem to consider that the costume and a white wig are sufficient. Inez is getting on in years, and must show this in her face and bearing. Also, it must not be forgotten that she has spent some time in the torture chamber just before her entrance, and despite the kindly attention and distraction afforded by a supply of illustrated papers, she would be expected to show some signs of her ordeal. It is little points like this that require as much attention in these minor roles as they do in the case of the most important principals.

HOW TO CREATE A ROLE

By CONSUELO M. DE REYES

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ONCE the actor knows his lines he is ready to create his part and to become the character that the play demands. Here the heart of acting is reached, and this is the most difficult part of all. Sometimes a great deal of time and an enormous amount of individual attention will be required from the director before an actor can achieve a full creation of a character. If this is the case, the best procedure is to study the play, episode by episode, then act by act, and finally the play as a whole.

Sometimes the best direction on the part of the producer and the utmost volition on the part of the actor will still fail to make the character live, despite the possession of technique and of imaginative sensibility. The actor is not in the right mood. How may he create it? In such a case, a new method of arriving at the part is necessary. The actor should sit, lie, or stand exactly as required in the opening scene of his part, but perfectly relaxed. He should then try to breathe in each of these four different ways—

1. Breathe easily, lightly, naturally.

2. Breathe more heavily with longer, heavier breaths, as in a profound sleep or illness.

3. Breathe in quick, short breaths, as if somewhat out of breath and panting.

4. Breathe quickly as if suddenly doused with cold water. Practise the sharp, deep intake of surprise or sudden fear, and the gasping breath.

It will be a revelation to the actor to discover how much easier it is to get into a part by coming to it from a state of relaxation than from a state of strain and ill-directed effort. Again, it will be a great help to him to discover how closely breathing is related to mood, and how by right breathing the desired mood can be more easily revealed. These four methods of breathing are what may be termed type reactions to typical or dominant moods. The simple experiment of testing them will prove how closely breathing and mood are allied.

The first breath, which is the easy, natural one of relaxation, is suited to ordinary speech and passive moods, and is the one most frequently used in daily speech.

The second breath, which is heavier and deeper, is the breath of sickness, and is suited to emotions dealing with exhaustion, despair, and heavy grief. It may also typify the beginnings of important feelings, such as anger or joy, and violent quarrels. It is the type of breath used in such reflections as: "Thank goodness, that's over"—or in the humour of pretended illness, as in the first scene of Molière's *Malade Imaginaire*—"Oh, doctor, I'm ill."

The third type of breath of the short, quick, panting variety, is useful in revealing a person just slightly winded or out of breath. Such a character may be excited, or may be engaged in a comic part. Such lines as: "Oh, Mrs. Whiggs, I can't wait a moment, but I just had to come and tell you . . ." are given in this manner. If an actor wishes to get perfect timing in this quality of speech, he has only to run up a considerable number of steps very quickly and then try it.

The fourth type of breath is used in a crisis, such as when a person sees a collision that is inevitable.

It is not necessary for the actor to think how he is breathing while he acts. If he is in the right mood, his breathing will regulate itself. If he cannot get into the mood, however, he may find that his breathing is wrong, and that by breathing in mood he can get himself into the desired role. In his speech itself there should be no evidence of breath. There is nothing worse than an obvious breathiness. Breathing, like the beating of the heart, should be automatic.

The acute danger of starting to talk on a taken-in breath should be noted. In singing this causes the vocalist to sing flat, and in talking either incoherent vagueness or actual stammering results. It is impossible to take in air and to let

out words, and even the person who habitually stutters will find nearly all his difficulties vanish if he will relax, talk slowly, and speak only on the outlet of breath.

Achieving a mood can, therefore, be developed as follows—

1. Arouse the imagination through pictures,

FIG. A. EXAMPLE OF SIMPLE SETTING ON IMPROVISED STAGE IN SCHOOLROOM

FIG. B. THE SAME SETTING AS FIG. A

Note use of plain white background to throw up central figure and outward position taken by Angels as contrasted with inward position of Kings

music, and statues, and thus interpret imaginatively.

2. Concentrate intellectually by reading and by the observation of living types.

3. Interpret the part physically by throwing the body into relaxation, and then gradually coming up into the desired mood or part easily and simply from perfect repose of body, taking on the attitude, habit of body and walk, gesture and expression of the character; and finally

4. Note the manner of breathing, and regulate it in such a way that it assists in producing the requisite mood.

When these processes have been performed, the addition of some part of the correct costume, such as a slouch hat, a cape, cane, or monocle, will often help in completing the inner mood as well as the outer picture, though it is better in the first instance to endeavour to create the role without it. Just as good artists first draw their figures in the nude and then clothe them with costume, so the actor should begin with essentials, and only add decorations as he proceeds.

The lad who can slouch up against a corner or door, droop his head, stoop his shoulders, and crook his knee a little, will give a sense of the listless desolation of the unemployed man, and he will also be able to add a wan smile, a slouched hat, a drooping cigarette, and a turned-up collar to complete the picture, but if he is unable to make his audience see and feel what he is without make-up, the chances are greatly against his success with it.

In order to assist in an accurate interpretation of a role many producers tell their actors how to read their lines, but, even though the director may be right in his interpretation, this is a harmful practice. For one reason, it stunts the actor by cutting him out of the opportunity of creating a role himself, and it imposes an arbitrary interpretation that is not in the least as suitable, original, or natural to the actor as his own diction would be if he were allowed to work it out for himself under wise direction.

The same role would not have been played in exactly the same manner by Bernhardt and Duse, and it is difficult to see why a young actor should be merely a mechanical automaton to repeat and echo the intonation of his director.

Few directors can "live through" all the roles in a play; to do so is the actor's function. The director should criticize and assist, but he should make sure that his assistance is of a stimulating, and not of a stupefying, nature. Even if the director were a brilliant actor, no one would wish to see him in every part. The purpose of all dramatic literature is to produce plays that reveal to us different persons, and so actors must be trained to get into, to live, and to create the roles that the author and the producer's talent have conjured up.

The director should conduct the orchestra, but he himself is not required to play every instrument in the band. The secret of a successful interpretation of the lines is, of course, imaginative understanding. Such an understanding must reveal itself in the interpretation of the lines themselves. In each sentence, sometimes even in each word, there is a colour, a mood, waiting to be discovered. To find these moods took a great artist seven years of study before she considered that her interpretation of Juliet was ready for an audience.

The actor will therefore study each line and phrase of his part, seeking in its mood just the subtlety or shade of meaning that is suitable for the character and situation. He will try his lines in various moods, expressive of anger, fear, joy, sorrow, astonishment, hope, and wonder, as the interpretation may demand, until he is satisfied.

This is not just an elocutionary exercise. It must be accompanied by genuine feeling, and not merely by a feigning of the mood. It is for this reason that the study of any role is exacting, since it exhausts the emotions. The mood will dictate the right expression, just as it does the right gesture. If the voice and body are under control, if the technique of the actor is sure, his interpretation will be right if, and only if, his mood is right.

Such an attitude towards acting abolishes at once all the elaborate machinery of gesture, of emphasizing one word, and of dropping another, of crossing the stage at one phrase, and of omitting to do so at another. The actor has only to ask himself what he in his role would naturally do, and do it. If he is in his part, there is little chance that he will not be playing the play as it was written. The director can assist the actor by suggestion, by moulding stage effects, by stimulating his imagination, but only the actor knows when he is right. If he feels, after prolonged study and effort, that he has captured the mood, it is probably true that he has done so, and speech, actions, gesture alike will come into line with the unity he has conceived.

All stage impersonation falls mainly into the divisions of straight parts, juvenile parts, and character parts, and it is often advisable for the young actor to start with a part that he thinks he can most easily play, since this will undoubtedly give him confidence.

Straight parts include those of the hero, heroine, villain, etc., such as Macbeth, Rosalind, Iago. Juvenile parts include those of young lovers and *ingénues*, such as Romeo and Juliet. Character parts include old men, old maids, butlers, beggars,

A Simple Method of Producing the Effect of Piracy in an Outlaw Role

such as Bardolf in *Henry IV* and the Fool in *King Lear*. Character parts are on the whole more static than straight parts; they have more fixed characteristics, and depend more on tricks and eccentricities of manner, make-up, and speech than do straight parts.

Characters maintain more of a single mood or master passion that remains unchanged in the face of circumstance than is the case with the hero or heroine. In professional theatres, as in the cinema, the play is cast with actors who are fitted by nature for their parts. In amateur groups, this is not always possible. The young are often asked to play old characters, the slim fat characters, but this makes for greater power of interpretation and for diversity in playing. Character parts are indeed frequently easier than straight parts, as they do not depend so much on the actor's personal magnetism. They may, therefore, bring quicker success. Big successes are, however, usually won in straight parts, since these touch the universal emotions of pity, love, and despair, whereas in character parts the lighter emotions of humour, pathos, and the domestic affections are brought into play.

The scene of Juliet's farewell to her nurse gives perhaps one of the best examples of the study of a straight part. Juliet is about to force herself

to take the drug that will make her appear dead; she is saying farewell to her mother and nurse for the last time. *Juliet*—"Farewell! God knows when we shall meet again. I have a faint cold fear thrills through my veins, that almost freezes up the heat of life; I'll call them back again to comfort me. Nurse! Yet what should she do here? My dismal scene I needs must act alone. Come vial! What if this mixture do not work at all? Shall I be married, then, to-morrow morning? No, no, this shall forbid it (lays down a dagger). Lie thou here." This is the speech of a desperate girl, and the audience is aware of a sense of impending gloom.

Love of life, the cheerfulness and warmth of human companionship, are on one side; a struggle with the love of Romeo and a fear of the grave on the other. How can the player show us this? The nurse can make use of tricks of gesture and feature to create her character part, but the restrained and desperate emotion of the lines forbid this for Juliet. Only the personality and the emotional sincerity of the artist herself can hope to avail here.

That is why the part of Juliet is always considered the greatest test for any actress. All the stage properties are useless, and a burning personality, a real inner spirit and feeling alone, may dictate expression and action. Juliet may, of course, make certain obvious movements. She may move as if to recall the nurse; she may make a tragic gesture with the vial so that the audience may see it; she may shudder with her "faint, cold, fear," and these actions may help, but only long practice at really being Juliet, and at feeling through the lines, will avail to convey those despairing depths of conflict to the audience. Only a gifted actress can play a straight role of this kind. Any impersonation that endeavoured to interpret it externally by studied gesture and conscious elocution would be impossible, for it would become stilted, studied, and cold.

The best directors will pursue another method. On a quiet stage the producer will sit near the actor, and without shouts or unnecessary interruptions he will take his place as a sympathetic and an interested helper. Juliet is to begin her speech. She should be at ease and relaxed. She thinks of her opening line and of the circumstances surrounding it. Her mother and nurse whom she loves have gone. She may never see them again. A wave of desolation sweeps over her. She feels it, it becomes part of her, and she says with absolute naturalness "Farewell! God knows when we shall meet again."

If she does not feel it, or only feels a part of it, both she and the producer will know. If she fails, she must try again, relaxing, thinking, feeling the part, and then gradually coming up slowly into the mood. The producer can aid her by suggesting images, by supplying atmosphere, and deepening her mood, but he should not tell her how to say the line, for he does not know how she should say it. He is only waiting to hear, and he will know instinctively when she says it right. This and this alone is creative acting, that ability to throw oneself into a part which is the marvel and interest of all drama.

Mr. Andre Charlot

PRODUCING REVUE

By ANDRÉ CHARLOT
Manager and Producer

REVUE being one of England's youngest forms of entertainment, a survey of its "birth" will help in the study of its method of production.

Years ago the old Gaiety and other theatres used to produce "Burlesques," which, I understand, were a kind of precursor to Revue, but as I never saw any of them I can only mention the fact, and leave it to others to write on the subject. Then came the super concert party, the "Follies," of Harry Pelissier, who were often to be seen at the Apollo; Philip Braham's "March Hares," who played at the Pavilion; Charles Heslop, Harold Montague, and several others ran similar entertainments—they were the forerunners of Intimate Revue.

In my opinion, the real father of Revue in this country is George Grossmith. Although his first Revues were limited in length by existing regulations, they were *real* Revues.

The word Revue has since then been used to cover a multitude of sins. The label, being successful, has been applied to all sorts of entertainments, some of them excellent. It was given to a number of shows that were really musical comedies. It was also applied to many vulgar, inane, twice nightly entertainments that were more akin to the type of Burlesque still to be seen in America. A Revue, however, since the French word is being used to describe it, should be a medley of spectacle, topicalities, sketches, songs, etc., with a full cast, consistent in size with the theatre where it is being produced, and no attempt at a plot of any kind.

Short as they were, Gee-Gee's early Revues answered this description exactly. His first effort was *The Linkman* or *Gaiety Memories*, produced at the old Gaiety on the 21st February, 1903. It lasted only one hour, and was being performed with a condensed version of the *Toreador*. It was the last show produced at the old Gaiety. *The Linkman* himself was a sort of *compère*. For the first time, in this show impersonations of living persons were introduced on the stage, and one of the great features was a quartet representing Joseph Chamberlain, Lloyd George, Campbell-Bannerman, and Balfour (Gee-Gee playing the latter character). The Lord Chamberlain took great exception to the fact that political personalities were being burlesqued, but the ice was broken, and although the restrictions in this respect have always been greater in England than in other countries, many well known people have since then been caricatured in Revues, sometimes openly, sometimes by inference.

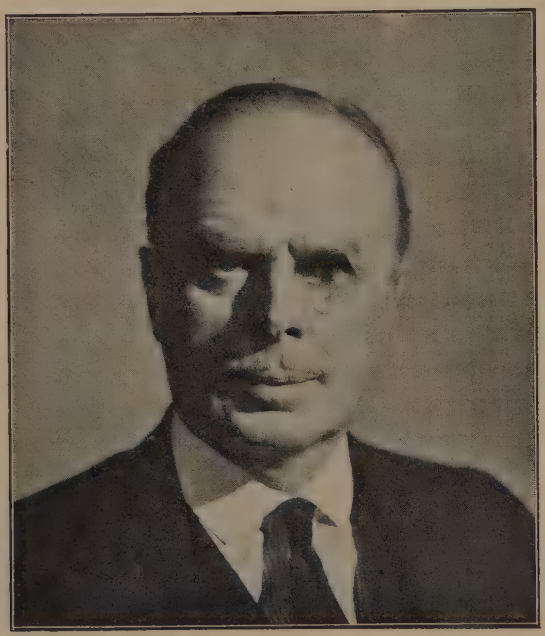
The critics of the time were annoyed by the use of the word "Revue," asking why it was not spelt "Review," and saying that even this spelling would not put matters right as the entertainment was not reviewing anything.

Then from 1905 to 1911, Grossmith wrote a number of short Revues for the Empire; they were only one of the items in the Variety programme, as the ballets were also extremely important at that theatre in those days. First they were allowed to last only twenty-five minutes, and gradually the time was stretched to one hour. The first one was *Rogues and Vagabonds*, in which W. H. Berry made his first appearance, and subsequently there were *Venus* 1906, *Come Inside*, *By George*, etc., and last but not least *Everybody's Doing It*, the most successful of them all, in which Robert Hale during a tremendously long run impersonated Lord Lonsdale.

It was only in October, 1912, that the first full-fledged Revue was produced in London. Its title was *Kill That Fly*; the book was by George Grossmith and Robert Tharp, the music by Melville Gideon, and it was staged jointly by Grossmith and myself.

Grossmith had been instrumental in getting me appointed, with Monty Leveaux, to the management of the Alhambra, the fortunes of which were flagging terribly at the time. When I arrived in London in July, 1912, I had seen practically all the Revues—hundreds of them—which had been produced in Paris during the preceding twelve or fifteen years. There were

many types of Revue in Paris in those days. The spectacular ones, mainly at the Folies Bergère and Olympia, were produced on a large scale and depended more on the picturesque and the effects than anything else. The "theatrical" ones were produced at the Bouffes Parisiens, the Palais Royal, and especially the Théâtre de Variétés,



Mr. George Grossmith

where greater importance was given to the book. The tiny "café chantants" Revues were played by half a dozen performers at the Capucines and in the Montmartre district, and even smaller were the "Revues de Salon," especially written for "at homes." The latter were very free in their handling of personalities, and were limited to a cast of two or three.

I had been connected with the staging of about a dozen—of all the different sizes I have just mentioned—the game was not new to me. Gee-Gee and I worked hard together, and the formula we adopted certainly proved to the taste of the public, as it definitely established a craze for a new form of entertainment that was to remain a favourite for years. *Kill That Fly* was in no way a *replica* of a French Revue. It was concocted for a London audience, but we had introduced the only connecting link that is typically French: the *Compère* and the *Commère*.

According to *Larousse's French Encyclopaedia*, Revues started in France about 250 years ago, although it was only round about 1840 that they became really popular in Paris. I daresay the *Compère* and the *Commère* were present in those days. I saw my first French Revue in 1895 or 1896. I have looked at a few old scripts, and until recently, when the French Revue rather altered its formula, I never saw a Revue in France without *Compère* and *Commère*. These two characters used to be introduced to one another in the opening chorus—usually two people meeting for the first time, one ultra-sophisticated, the other less so, to make it possible for one to take the other round the Town, as a sort of guide, explaining the new ideas, the latest topics. They were really two aspects of Public Opinion—and the Greek Chorus is definitely their ancestor. They used to be on the stage from beginning to end, never going off during any sketch or song, but merely drifting apart to the opposite sides of the proscenium, and chipping in where necessary. We introduced them in the first London Revue, and for some time they both survived. Since then the *Commère*, poor girl, has more or less died, but the *Compère* still survives. These two characters were rather retarding the speed of the entertainment, and as the age grew hectic, they became less and less important. Now the *Compère* is taken for granted, and one does not trouble to introduce him in the beginning. He comes on the stage only when his speeches are necessary to explain an idea, to set an atmosphere (or sometimes to cover with a little patter, an impossible change of scenery or costumes . . .).

Kill That Fly was closely followed by Albert de Courville's Revue *Hello Ragtime* at the Hippodrome. In 1914 Alfred Butt joined in the competition at the Palace with the *Passing Show*. The Spectacular Revue was definitely established.

The great drawback in producing shows of this type in theatres as large as the Alhambra, the Hippodrome, the Palace, and the Empire was that it made the exploitation of subtle humour almost impossible. I was aching to do a smaller Revue somewhere, but was prevented by my contract with the Alhambra. Charles B. Cochran

was the first in the field to produce a really Intimate Revue, entitled *Odds and Ends*, at the Ambassadors' Theatre, in October, 1914. The setting was simplified to practically a set of black velvet curtains. Cochran had recruited two French artists, Alice Delysia and Leon Morton, who had previously had experience in Paris Revues. He had an admirable book by Harry Grattan, and a new furore was started. Many Revues of the same type, produced by Cochran, myself, and others, followed at many London theatres. This conception, however, was not yet the "perfected" one. It was simply going from extreme spectacle to extreme simplicity, an appeal to the brain instead of an appeal to the eye, and gradually the staging of small Revues became more and more elaborate. In my opinion the best formula was reached with the Revues done by Cochran at the Pavilion and myself at the Prince of Wales about 1919 and subsequently.

It would take columns to enumerate the Revues produced in London between 1912 and 1934, but apart from those I have already mentioned, the most successful producers of West End Revues were Jack Hulbert, Paul Murray, Archie de Bear, Dion Titheradge, Julian Wylie, and as recently as 1933 William Walker and Robert Nesbitt, whose *Ballyhoo* showed distinctive personality.

Since 1919 Revue has changed very little in its construction, but tremendously in its tone and speed.

The "tone" changes are due to the fact that censorship has greatly altered of late years. The country has grown much more sophisticated, the post-War influence has had its cynical reactions, and Revue, being topical, has been the first to reflect them. Many sketches produced during the War and shortly afterwards would seem so tame to-day that men of the young generation might think they had been originally produced for the benefit of school children.

Speed has also altered the aspect of Revue tremendously. This, I think, is due not only to the fact that the times have become hectic, but mainly to the influence of the cinema (silent or talking), which has reduced words and action to the pith of both. The stage has had to follow suit.

To give an example, I compared the manuscript of a Revue I did in 1918 with the book of *How D' You Do*, which I produced at the Comedy Theatre in 1933. The first one comprised sixteen items, one of the sketches playing as long as twenty minutes. The second had thirty-two items, exactly double the number, and the longest sketch played seven minutes. Six or seven minutes is the maximum one can expect an audience to sit through one single item in these days—I wonder what the producer of 1950 will have to do to satisfy his public!

Revue has had its ups and downs, but I hope it never goes under as it is the best medium in which to develop theatrical talent. This has been proved by the fact that more than half the actors, authors, and composers who are famous to-day gained their stripes in Revue. So many elements are necessary to build up a successful Revue that it has many times been the stepping-stone for an author with one sketch or one lyric, for a composer with one tune, for a designer with one setting or one costume, for an artist with the successful understudy of one item. It would be ludicrous to substantiate what I mention here, but there is no doubt as to the value of Revue to other entertainments. Think also of the value to the artist, who gets the chance in one evening to show his versatility sometimes with eight or ten parts, whereas it would take him several years to prove his worth with the same number of parts in other types of theatrical entertainment.

I was almost forgetting the real purpose of this article. I was asked by the Editor to tell you how to produce Revue. It is quite simple, and I will do my best to give you the recipe as briefly as possible.

Your first problem is to decide whether or not to entrust the task of writing the book, lyrics, and music to one, two, or more authors and composers.

There is only one man who can do the whole thing single-handed and produce the show as well: his name is Noel Coward, but up to the time of writing this article he stands alone.

Some successful Revues have been due to the collaboration of one author and one composer; others have had a number of collaborators almost as large as the number of items on the programme of the entertainment.

Personally, I have an open mind on the subject.

I have found both methods successful. It is certainly a simplification of the producer's task if he can limit the author and the composer to two men, but it is not often possible, and one should remember that a number of contributors helps to make for variety. Revue is to the legitimate stage what the magazine is to the novel, and it is difficult to imagine an attractive magazine being successfully written and illustrated from cover to cover by one individual.

Your decision on this point is, anyway, the beginning of your troubles, as you may be certain if you decide on the multiple authorship that you will be slated by at least one dramatic critic who will make a point of counting the number of collaborators and giving more prominence to this than to the value of the entertainment.

However, having made up your mind, and before you start rehearsals you must—

(*a*) Secure a first-rate lot of sketches.

(*b*) Secure a first-rate lot of lyrics.

(*c*) Secure a first-rate lot of tunes.

(*d*) Gather a most competent company of principals, well contrasted in types, and having drawing power at your box office.

(*e*) Recruit a chorus of attractive girls who can dance anything from ballet to the most difficult "tap," and sing in the ensembles without spoiling the harmony.

(*f*) Engage competent persons to rehearse both the sketches and the dances.

(*g*) Get all your scenery models so that you have the maximum variety of pictures with the minimum amount of canvas and timber, being sure that all will fit on the stage where you are ultimately to produce your Revue.

(*h*) Get an equally attractive lot of designs for all the costumes, not forgetting shoes, hosiery, hats, haberdashery, wigs, etc. Obtain estimates for these and organize a schedule of fittings that does not clash with your rehearsals.

(*j*) Make sure that your orchestra is in the hands of a competent musical director who will be able to "produce" it with four or five rehearsals—an incompetent one will take a dozen—and be sure that all your musical numbers are scored and copied by experts, so that hours are not wasted correcting mistakes at rehearsals.

(*k*) Organize your schedule of rehearsals so that you do not waste the time and wages of one category of your employees while others are working—i.e. do not have a "dress rehearsal" until the book, songs, and dances have been staged, the costumes tried, the scenery fitted, the lighting organized, the band rehearsed, *all at separate rehearsals*.

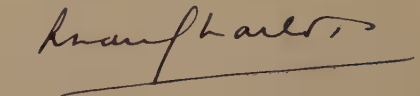
(*l*) When you get to your last rehearsals be sure that your lighting is well set to show your cast, scenery, and costumes to the best advantage —avoid amber on leading ladies, pink on green dresses, blue on juveniles, etc.

(*m*) Engage a clever Press agent, so that if anything goes wrong you have someone to take the blame that you cannot throw on your manager, your stage director, or your secretary.

(*n*) Last, but not least, everything having been thoroughly rehearsed, fitted, tried, and corrected, you must get your proper running order; that is to say the best sequence in which to present the items that go to make your Revue. When you do this you must think not only of the proper contrast between the items, but of the practical side concerning the changes of scenery and costumes. You must also remember that Miss X does not care to follow Mr. Y's comedy scene with her light number, that Mr. Y will be most annoyed if he follows Miss X's duet with the juvenile, which is bound to stop the show, and so on.

Does it not sound all very simple to you?

I wish you luck.



THE ORGANIZATION

By MARY KELLY

Author of the Pageants of Selborne, Rillington, Bradstone, Launceston, and "The Pitifull Queene," Exeter, etc.

THE organization of any pageant, however small, is half, or even two-thirds, of the battle, and it is well to consider carefully how this should be done. There will be the Central Committee, with its sub-committees, and there will be the separate organization of each episode: both must work in harmony if success is to be attained. The whole responsibility for the pageant, both artistic and financial, rests on the Central Committee, and its work must be taken in hand very seriously, and by the right people. A pageant is a big financial venture, and entails a good deal of risk; it is going to ask for a large amount of work and enthusiasm from hundreds of people, and it caters for the entertainment of an even larger number. The Central Committee should therefore consist not of the social climbers and persons of quality who so often stand at the back of pageants, but of a just proportion of artists and of sound business men. The Quality and the climbers should be patrons and guarantors, or even actors, and their names have a real publicity value, but if the Committee is made of these the undertaking will be of as much value as a Society matinée, and an exasperation which may take many years to soothe may be left among the humbler workers who have given freely of their time and brains.

The most important person of all is the Secretary, and he, or she, must be an exceptional person! He will get all the kicks, and hear all the grievances, his work will be both endless and exasperating, he will be expected to deal with every emergency, and all the bouquets will go to the Author, the Producer, and the Principals; yet, unquestionably, the final success of the pageant will be due to his unfailing tact and ingenuity. Without him the Producer would have no material to work on, the various parts of the organization would be at sixes and sevens, and the morale of the cast would go to pieces. Everyone must feel that the Secretary is confident of success, that he can fend off all depressions, that nothing is a worry, and that all things are possible to him. He has to recruit players and workers of all kinds from a large district, to put the right person in the right place, and to replace those who fall out—in short, to keep all the wheels oiled, and the machine running smoothly. Everyone should realize at the outset that he has the biggest job in the whole thing, and be ready to help him with goodwill and efficiency.

Assuming that each episode is to have its own complete organization it should not be necessary to set up a number of central sub-committees, but the following are necessary: Finance, Production, and Grounds.

The Finance Committee should be small and entirely competent, containing at least one mind that can think on a large scale. It has to receive and consider estimates from all the departments, to point out wise methods of economy, and decide on a right expenditure. A pageant may be spoilt by a meanness that destroys the artistic effect, but quite often money is spent on unnecessary things, and a financial failure results.

It has at first to raise a fund to carry on the initial work, either as a Guarantee Fund or in the form of subscriptions or donations, and this is undoubtedly far easier when the names of the Finance Committee are those of sound business people. It will, after considering estimates, allot a certain amount to each episode, which should not be exceeded. The major costs of a pageant are—

Author's Fee.	The Stand.
Pageant-Master's Fee.	Transport of Players.
Secretary's Salary.	Music.
Printing and Publicity.	Fencing, Tents, and
Costumes and Properties.	Screening.

Individual Pageant-Committees may effect considerable economies on some of these, from their local conditions, but for most these expenses must be considered first, and on some economy is unwise.

An adequate fee should be paid to the Author

for his work; and it should be realized that this must be paid when the book is complete, whether the pageant is ever performed or not. He may ask a percentage royalty on performances as well, but the time and work that he has spent on research and the study of local history must be paid for, and since he has written a play that must be, in its very nature, purely local, it can never be performed elsewhere, and he can look for no further royalties on it.

I have said enough on the technical side of production to make it clear that only experienced producers ought to tackle pageants, and therefore the Committee must be prepared to pay a just fee to the Pageant-Master. No good producer will abandon the chance of a professional engagement to produce a pageant in the country with an amateur cast unless the fee is adequate; the kudos that he gets from it is negligible in the profession, and the experience of handling large crowds of untrained players is valuable only to those who specialize in pageant work. A wise choice of Producer is all-important, and advice on this subject may be had from the British Drama League (8 Adelphi Terrace, London, W.C.2), which has a panel of producers, pageant-writers, and organizers.

A third essential salary is that of the Secretary. The Committee needs his whole time and his whole personality, and a small car will also be necessary if the episode groups are widely scattered. Other office salaries may also be needed if the undertaking is a big one.

It is also an economy to employ a skilled Publicity Agent, since this part of the work may be wastefully done by those who do not understand it, and since it should certainly repay itself if conducted by an expert.

The Production Committee consists of the staff of the Pageant-Master, and is under his control. The following officers are needed—

Stage Manager.
Mistress of the Robes.
Property-Master.
Master of the Music.
Master of the Horse.

The Pageant-Master will discuss each episode with these; and lists of requirements and general ideas will be written down. Each will then get into touch with the similar officers of each episode, and go into the detail of the work and the best methods of carrying it out. They will give the individual workers as much scope for originality as possible, but must be ready to advise in any emergency, and supply information that these cannot get. They will visit the staff of each episode early, and give them a talk on the costume, music, properties, etc., of the period; they will discuss estimates and advise on methods of economy, and generally start them off. Later on they will come round again to see how the work is going, and to explain the methods of organization that will be used behind the scenes. Time is of the utmost importance in all this work, and last-minute rushes are invariably costly.

The Mistress of the Robes will get out the general designs for the scene, will order material and dyes in bulk, and will supply patterns and designs if required; if the costumes are to be hired she will get estimates from the different firms, and see the costumes before booking.

The Master of the Music will choose the music to be performed, and will instruct the episode musician as to its performance; he will also be responsible for supplying the incidental music.

The Master of the Horse will get into touch with the Grounds Committee about the stabling of the horses during the pageant, will be responsible for finding enough horses, and for their care during performances.

It is unnecessary to detail all the functions of each officer, but I have indicated the general method of carrying out the work.

The Grounds Committee is responsible for the stand, the fencing and screening, tents and car parks. It has to keep the acting area in good condition, to provide a rehearsal stage, and house the orchestra or the wireless.

Episode Organization

Each episode will have the same officers as the Central Production Committee, and a Secretary as well. The Secretary will recruit for the cast in his scene, and will keep a careful record of it; he will issue as early as possible a schedule of rehearsals, and bring all his influence to bear on the cast to make them understand that it is necessary for all of them to attend every rehearsal, that substitutes are useless, and that subsequent

engagements must not interfere with rehearsal nights. That is no mean task in itself! He will arrange for the transport of the players, getting as many as possible taken free, and he has to be able to hand over his whole scene, in perfect condition and good order, at the end.

The duties of the Sub-Producer have been described under "Production," and those of the Stage Manager are too well known to need enumeration.

The Master of the Music has to get the music allotted to him performed, and that is often a difficult thing in a village. The Pipes and Pipe-playing of Miss Margaret James (Edgeworth, Gloucestershire) are a godsend for outdoor work, and in most scenes pipes are really needed. He has to train the singers, and find the best means of making horn or trumpet sounds, etc.

The Master of the Horse should find all the horses necessary for his episode, and look after them. He should remember that for all early periods cart-horses should be used rather than hunters, though the latter will be wanted for swift movements, as in cavalier charges. Pageants are held in the summer, when horses are out to grass and therefore quiet, but it is important that they should rehearse every time to get used to the players, and that they should wear strange trappings early.

The Property-Master will get his instructions from the Head "Props," and will then collect workers and a workshop. He will want a carpenter's bench and some trestle tables, and he will want someone to teach papier-mâché work, as well as carpenters. His material should not be costly—three-ply wood, beaverboard, paper and

QUEEN ELIZABETH AT SYDENHAM, DEVON

paste, some poles, string and rope, size, glue, nails, and paint should make most of what is needed, provided that he has a good supply of "ingenuity and artifice." Substitute props, as near as possible in size to the real ones, should be supplied to the players quite early, and the real ones kept until the end. The period should be carefully studied, and good, simple, big designs made for all props, finnicky things being almost invisible on a large stage. Real antiques may be borrowed, but they must be insured, and they need so much care that everyone will be much happier with fakes; besides, fakes often look more real than the real. The Property-Master must be prepared for carelessness on the part of the players; he should keep all props in his shop, give them out when needed, and take them back afterwards, both at rehearsals and at performances.

The Wardrobe Mistress, like the Property-Master, has an interesting job, and one that gives scope for real artistry and originality. If costumes are to be made she will need a staff of dressmakers, cutters, dyers, stencillers, dressers, and makers-up; if they are to be hired, she will need the last two only, but everyone concerned must study the period in detail, and know just how the clothes of the time were made, and how they were worn. She will want a good workroom, one or two machines, and some trestle tables; also a wash-house for dyeing in, some large zinc baths or a copper, and a shady place to dry the dyed goods. In the workroom she will stretch a clothes-line along each wall, on which the costumes will hang, each on its separate hanger. The hanger will be marked with the name of the character, and a bag for spare parts will hang from it; when the costume is complete it will be ready to go, with the hanger, to the pageant dressing-rooms. Having submitted her designs to the Mistress of the Robes, she will then send forth her workers to beg or to borrow old curtains, sheets, bedspreads, uniforms, etc., from their friends, and, having studied their period well, they will go out with a searching eye and a persuasive tongue. The Wardrobe Mistress will make a list of all the characters directly they are cast, and will at once take all their measurements in detail. She will then start a book, in which each character is noted, with measurements, details of costume, wig, weapons, etc., and will check off each item as she completes it or is given it. She, like the Property-Master, must keep a lynx eye on the players, checking each costume as she gives it out and as she gets it back; she must urge on all of them, with the utmost stringency, the *need for taking care of the costumes*. The oftener the costumes are worn before the dress rehearsal the better; even if all the spare parts are not ready, the costumes lose the dreadful new look, and the players get used to putting them on and off, and to moving in them. If all this is done early everything will go astonishingly smoothly on the day, and the clothes will seem to belong to the people, but still the Wardrobe Mistress and her staff must be prepared to act as dressers during the performances.

Naturally, every pageant has its own special conditions, and a great deal of voluntary work will be needed in every section. An appeal for this should be got out early, giving the various jobs for which workers will be needed, and it is as well to hint, even in this appeal, that no one has any use for "the ungodly," who "promiseth but doth not perform." But the Committee must be sure that it does not ask for unlimited work from busy people, and at the same time pay salaries that are not fully earned—a not unheard-of occurrence! If the public has confidence in its Committee it will work for it, and will find the work varied and interesting; the more people are engaged in helping it on in one way or another, the greater is the enjoyment, and the sense of achievement at the end.

ACTION MIMES AND THUMB NAIL SKETCHES

By M. GERTRUDE PICKERSGILL, B.A. (Lond.), L.R.A.M. (Eloc.)
Principal, The London School of Dramatic Art

I HAVE stated that the study of the Big Elemental Emotions, Fear, Joy, etc., should precede that of the more subtle and complex. Movement should also follow this rule, as the danger with beginners is to fall into a habit of making small, poking, and ineffectual gestures.

A series of gestures such as the following is recommended—

Stretch the arms sideways from the shoulder, palms upward, and take a lunging step forward. Swing the arms backward, with palms down and step backward. Repeat these movements with a sideways turn of the trunk first one way and then the other.

Repeat the first movement, taking a step and kneeling first on one knee and then on the other.

Note that all these actions can be carried out in progression as well as from a static position, and are better so performed since they insure a greater freedom of movement and rhythm, and are a help in checking the tendency to dwarf the movements.

These exercises can be followed by some characteristically Greek actions, for example the carrying of a spear; of a sword and shield; of a water-pot; of bow and arrows; of a votive offering.

The following points must be carefully observed—

1. All gestures must be practised with *both* arms and feet so that all limbs function equally.

2. The *tempo* and style of walk must in every case fit the action; for example, a shorter walk for one carrying a water-pot than for one swinging along with a sword and shield.

The usefulness of this work can often be proved later when actors in a play have to walk about wearing unfamiliar garments and accoutrements. A man equipped as a noble Greek warrior will not slouch about if he has acquired the habit of feeling himself to be a warrior when practising in ordinary dress. It may be argued that the case is altered completely when he feels the actual weight of the objects, but experience has shown me that it is far less likely to be so with one who has successfully mimed the action,

TAKING A PHOTO WITH "MIMED" CAMERA

since he has not only mastered at least the poise and method of carrying the objects, but gauged their weight to some extent, for it is part of the function of miming to help the imagination to grasp and convey the ideas of weight, distance, etc.

Although all mime is the expression of thought in action it is necessary to differentiate on the stage between mimes which focus the mind on *emotional* expression and those in which the *doing* of things is the main object. The latter type is called Action Mime, and is introduced quite soon in simple forms. Such actions as opening a door, lifting an empty bucket or one filled with water, winding a watch, ringing a bell, and opening an umbrella (the objects being, of course, purely imaginary) are all interesting and useful problems.

It will often be found that people who have power of emotional expression are uncertain when they have to carry out the simplest action without implements; for these, "Action" Mime is the best type of work. On the other hand, people who are at first self-conscious in expressing emotion foreign to everyday experience show

Fencing (Thrust and Parry) with "Mimed" Foils

marked ability in Action Mime. They have a good sense of touch and accurate and observant brains, and the fact of showing skill in this part of the work produces a sense of poise and satisfaction, and gradually leads to the awakening of more subtle imaginative power.

Thumb nail sketches are more elaborate mimes involving a series of actions. For example, "a washing day" suggests filling vessels with water, rubbing garments, rinsing, wringing, mangling, pegging out, the whole concluding with the ironing of the garments. The actions should be made quite clear, that is they should be *detailed*, and not merely *suggested*, as in dancing mime or in the sketchy way that often marks the so-called "action songs." The ability to convey the impression of an action swiftly and to fit it into the rhythm of a song is only acquired after careful and patient practice. It is one part of the subject, as will be shown later in the treatment of Nursery Rhymes and Folk Songs.

Almost any simple task that is familiar to the player can be made the subject of an Action Mime. It is good to let each one choose a subject and then to make the Mime clear to the others. This encourages observation on both sides, for the players will take great pains to find out exactly how things are done—while the watchers are keen to observe and criticize.

Thumb nail sketches such as these afford amusing and interesting entertainment, while they are, at the same time, excellent training in observation and accuracy. A policeman, a busman, a charwoman, a shop assistant, a typist are all familiar studies; and I shall always retain a vivid impression of a pavement artist, minus a left arm, given by a clever student. It was absolutely true to life.

Real and Imaginary Properties

A true actor should be able to mime everything and to suggest objects so clearly that one really sees them. I have noticed that even in mimes where real objects were largely used any incident of the play in which the actor substituted his powers of imaginative creation, and made one see something not really visible, caused a more spontaneous response from the audience. An example occurs to me in which an actor by a deft suggestion of an imaginary snuff-box created one of the most vivid impressions in the play and excited an instant recognition from the audience.

There is a further point to be gained by discarding real properties. The actors are absolutely sincere and lose all self-consciousness; whereas, in the majority of cases where real properties are employed, some of this intense concentration is lost and a certain amount of nervousness, or, in some cases, a rather elaborate posing, takes its place.

HOW TO USE DRAPERIES

By HAL D. STEWART
Author of "Rizzio's Boots," "The Blind Eye," etc.

IF you decide to invest in a set of draperies, you may save a little money and give employment to a number of club members by making the curtains yourselves. The saving in cost is small, however, because there is comparatively little work involved, the bulk of the purchase price being the cost of the material. But whether you decide to make your own curtains, or to have them made for you, there are points that must be borne in mind.

Always order at least a third more width of material than the width you wish to cover. For instance, you will require material at least 8 ft. wide to make a finished curtain 6 ft. wide. This extra width allows the curtain to be gathered in at the top so that it hangs in folds. A tightly stretched curtain is at once unsightly and unreal looking. It should always be avoided. You can achieve a similar result, to a certain extent, by having the whole curtain wider than is necessary, and drawing it in so that it is bunched. But it is preferable to allow for this fluting when the curtain is made. This ensures that the curtain will always hang as desired, and its appearance will not be dependent on the stage staff, who may not have sufficient time at their disposal to ensure that the curtains hang neatly. The extra third is a minimum. An extra 50 per cent is desirable, and in the case of thin material essential.

Stout webbing, about 2 in. wide, should be sewn to the back of the curtain, a few inches from the top. To this the hooks or rings from which the curtain is to hang should be sewn. Stout spring hooks—known as dog hooks—are best for this purpose. They allow the curtain to be hung without removing the supporting wire and threading it through rings. At the same time, they will not slip off the wire when the curtain is drawn from one position to another.

The curtains should, of course, be hemmed; otherwise, there is no construction involved in the curtains themselves.

It is advisable that the draperies should be in panels. If the back of your curtain set is 20 ft., do not sew up your material so that you have two large curtains 10 ft. wide. Preferably, have four curtains 5 ft. wide. This is preferable for several reasons; the main one is that four curtains increase the flexibility of the set, and allow you to insert a flat at practically any point. If you have only two curtains a flat can be inserted only where the curtains meet, i.e. in the centre, and the position of the flat cannot vary more than twice its width. With five curtains, covering a width of 20 ft., there is no point where a flat cannot be inserted. Unless you are able to place your flats exactly where you wish them, flexibility, one of the principal advantages of the curtain setting, is lost.

Narrow curtains have other practical advantages. They are more easily folded than wide ones, they are more easily pulled about on their wires, and they cost less to replace.

The *exact* width of the curtains is not important, and will be determined by the widths in which the material can be obtained. Thus, if the material is a yard wide, the curtains can be 6 ft., which is a useful average width for a panel. In such a case three widths of the material would be used, leaving 50 per cent for fluting. Hessian is obtainable in 72-in. widths, a single width of the material gives a curtain 4 ft. wide, and leaves 50 per cent fullness, or one 4 ft. 6 in. wide, allowing for 33⅓ per cent fullness.

Your borders should be of the same material as the curtains, and their number and size should depend on the dimensions of the stage. They should also be fluted. If flats are being used in conjunction with the draperies it is a good plan to have one border, or frill, running round the whole set. This will hang in front of the draperies, but be attached to the same batten. The tops of the flats are slipped between the draperies and this frill, and are thus completely masked. The depth of this frill will depend on the height of the flats that are being used.

It is most important that flats used with a curtain setting should be carefully chosen. As the curtains are completely conventional, you are dependent on probably not more than two or three flats to give the atmosphere you require, in conjunction, of course, with the furniture, dresses, and other mounting of the play. On the curtain setting in the same programme, it is desirable to use different flats for each play. Unless there is any particular practical reason, never use a plain flat with curtains. Use only such flats as are essential; for example, door, window, or possibly fireplace flats, although the latter are rarely necessary, as the fireplace can usually

Photo by Pollard Crowther

CURTAIN SETTING USED FOR A PRODUCTION OF "HAMLET" AT THE CROYDON REPERTORY THEATRE

whole, I believe that it is wise to have flats that match the colour of the curtains and that are, therefore, as unobtrusive as possible. The door, window, fireplace, or whatever feature the flat contains should be designed and painted to indicate whatever you wish to bring out. The flat itself should be neutral and sink into the draperies. This is, of course, a matter of opinion, and there is no doubt that effective settings can be produced by making violent contrasts. White flats in conjunction with black draperies, for instance, make an arresting set.

If several plays are being presented in the same stand against the curtains and be perfectly convincing.

It is unwise to attempt to draw the curtains across above a door or window, as in Fig. 1. This is often done with the object of hiding as much of the flat as possible. I have never seen this done successfully. It merely draws attention to the defects that a curtain setting possesses. The curtains should simply be drawn so as to mask the edges of the flat, as in Fig. 2. An audience will accept a flat that is used like this in a frankly conventional manner.

Sometimes in order to hide the top of a flat a

short curtain is hung to the top of the door or window, thus hiding the portion of the flat above it. While this certainly looks better than curtains draped partially across the flat, the method has practical disadvantages.

Unless the doors and windows are all the same height, it will be necessary to have various short curtains of different lengths, and, what is more important, these curtains will have to be hung after the door is in position. This will probably necessitate the use of a ladder or pair of steps, and will certainly add greatly to the difficulties of the stage staff.

With an ordinary curtain setting of the usual shape, flats can be inserted at any point extremely quickly and easily if this is done in the way I have advocated, and if the curtains are in comparatively narrow panels.

The curtains should hang on wire stretched taut to battens. Three battens are required; two for the sides, and one for the back. With draperies, a plain sky cloth should always be used. Cut outs can be employed when necessary in front of this cloth.

Another method of hanging curtains is sometimes used. This is shown in Fig. 3. Each curtain is hung on a separate short batten, which pivots on the centre, so that the curtain can be swung to any position. As a rule, this method is employed for the sides only, and not for the back of the set. The advantage of this method is that the curtains can be angled, as shown in the drawing, and act as wings. This is useful for exterior scenes. Also, a second set of curtains can be hung behind the first and brought into use by simply reversing the battens.

This method is not altogether satisfactory, however. The battens are apt to swing when

Photo by "The Bulletin," Glasgow

SETTING FOR OLIVIA'S GARDEN IN THE SCOTTISH NATIONAL PLAYERS' PRODUCTION OF "TWELFTH NIGHT"

they are not intended to do so, and the effect is not particularly convincing in interior scenes, especially when flats have to be inserted in the side walls.

It is possible to do without flats altogether in a curtain setting, and to use door and window units by themselves. The door or window frame

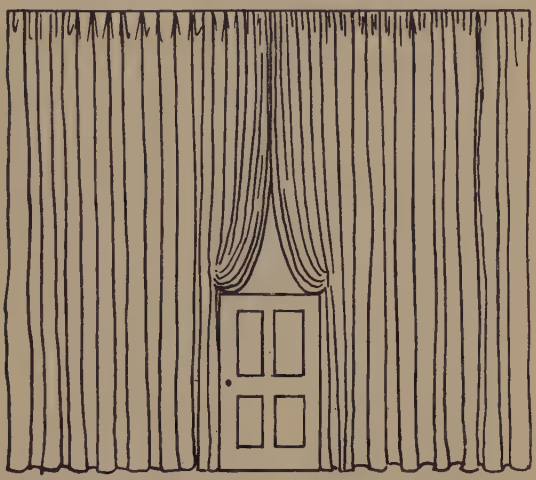


FIG. 1

FIG. 2

employed for such a purpose should have a groove running along the top. The door or window is placed in front of a curtain, which is drawn so that it is as nearly as possible the width of the frame. A short batten or stick, the length of the width of the curtain, is used to roll it up from the bottom. It is then placed in the groove on the top of the flat. Exactly the same method is employed in the case of a fireplace, except that a few large hooks screwed to the back of the mantelpiece take the place of the groove. The

FIG. 3

adjacent curtains are, of course, drawn so as to mask the sides. This is a practical and perfectly satisfactory method, and it has the great advantages of simplicity and cheapness.

THE PLAY AND ITS METHOD

By F. E. DORAN
Secretary, Manchester Playgoers' Club

THERE are many plays that require specialized treatment. What suits one is absolutely incongruous for another. On the other hand, there are certain plays that have added interest when they are seen in various production guises. Consider, for example, the modern dress productions of Shakespeare's plays sponsored by Sir Barry Jackson. I had the pleasure of seeing *Macbeth* and *The Taming of the Shrew*. I maintain that the modern idiom emphasized the general story of the play in spite of incongruity of detail. A producer, before setting out on the detail of the production, will be quite definitely one-minded about the sort of production that he intends to give. He has to present the author's intention, and he has many methods from which to choose—fantastic, decorative, realistic, expressionist, simple realism, curtains, old fashioned, and new fashioned. Whichever he chooses, he must be consistent throughout.

Sometimes the play is the method. There is no choice. What alternative to stark realism is there for Galsworthy's *Strife*? What alternative to the transpontine for *The Only Way*? What expressionistic touch can be played with *It Pays to Advertise*? None. Think, however, of the variation in method that are offered by some of Lord Dunsany's plays, or those of Mr. F. Sladen-Smith, or of *Everyman*.

Curtains present all sorts of opportunities for quiet entrances and effective exits. With them background can be controlled to contrast with costumes. There can be equal effectiveness when there is no background—when there is, for example, the high altar of a cathedral for a stage; or a cart platform in the middle of a field with the players silhouetted against the skyline may be a good thing. I wonder how *Everyman* would play in modern dress and with a revolving stage and all the appliances of a fully equipped theatre. How effective would Riches be with his gold-headed cane, his silk hat, his diamonded lady, his Bonds and Sureties in attendance!

Of course, generally speaking, most plays are written for the picture-frame stage and the method of presentation is obvious. But even with these things go wrong and in some instances even the professionals are not free from blame. In recent years there has been a hankering after melodrama. *Ten Nights in a Bar Room* at the Gate Theatre, *Fortune* at the Kingsway, and *Sweeney Todd* on the Surrey side, are examples from many. These revivals can be divided into two categories, burlesque and serious. Now old melodramas such as *The Silver King* have to be skilfully acted, and when they are presented with force and sincerity they can be truly dramatic in the theatrical sense. Most of them, however—*London Nights*, for instance—are tawdry, conventional stuff, with a hackneyed plot, types—villain, hero, orphan, etc., instead of human beings; and in these days such plays are unreal and can be burlesqued with joy and success. But melodrama like *The Silver King* cannot be burlesqued without utterly destroying its texture. Therefore it must be played for what it is, a serious play to be worked within the conventions of the picture frame and with a strong didactic purpose. If burlesqued, it ceases to be itself, and becomes something else, more or less funny, according to the skill of the exponents. A burlesque must be in caricature, and resemble the original. *Fortune* or *London Nights*, however, played as seriously as their authors intended them to be, would be funny to-day because they were funny originally, the difference being that in the old days the audience did not think this sort of play funny; to-day we do.

How can *The Voysey Inheritance* be played? How would the office scenes go if they were decorated with jazz patterns, and constructurist desks, and if the Voysey family were in Victorian checks of purple and white? Would not this fantastic treatment distort the play? This play, representative of many, must be given the similitude of reality. The producer has no choice.

If he were given to thinking of production in terms of suggestive shadows and symbolic lighting, with mauves and pinks suggesting woods, then he might produce something amusing, but it would certainly not be Barker's *The Voysey Inheritance*.

Compare the clear-cut diamond-like quality of, say, *It Pays to Advertise* with the atmosphere of *Mödchen in Uniform* or *Young Woodley*. The one demands sledge-hammer treatment and direct force; each of the others a persuasiveness and a quietness that are more eloquent than words. The one has the quality of action, the other two of mind, and, therefore, the producer must start right.

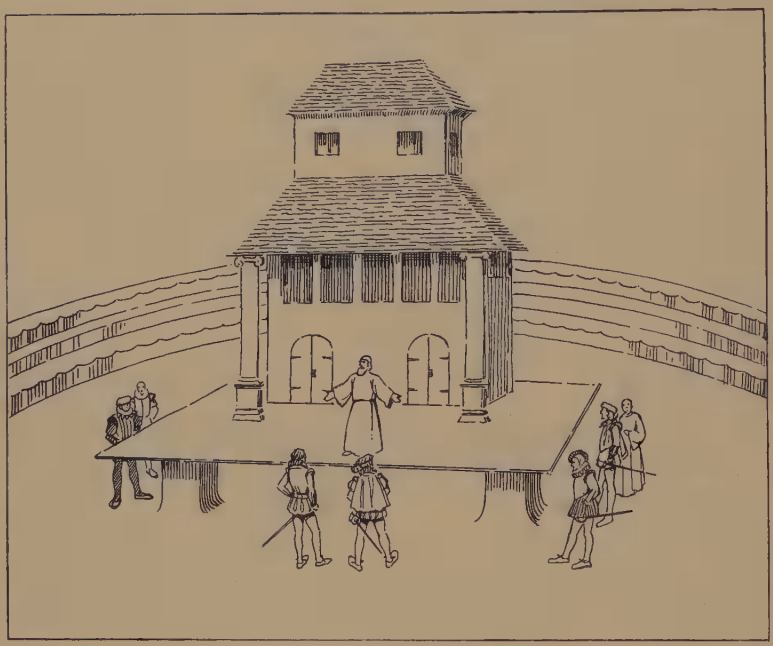


FIG. 1

There are other plays that offer a greater freedom of choice. Greek Tragedy can be played without the confines of a picture frame. So can Shakespeare's plays, which were originally given, as it were, in the round. An apron stage, a sword, Drury Lane, or three planks and a couple of barrels are all bases for the free drama.

Then there is the question of mountings and settings. The old technique of Tree and Irving, with the stage filled to overflowing with canvas and wood, is now demoded in favour of something simpler, but, nevertheless, there are plays of that period that demand elaboration of the old kind. Consider Tree's production of *Drake*, *The Last of the Dandies*, and others. Could they be put on with curtain settings and a blue light? The spectacle was part of the play. On the other hand, *Joseph and His Brethren* (Wells) could be produced according to the wish of the producer, and Tree's real camels and such-like disregarded.

Now think of something of general experience but differing in type: *The Only Way* or *The Scarlet Pimpernel* and Drinkwater's *Abraham Lincoln* or Gow's *Gallows Glorious*. Here are four plays, two melodramatic histories and two dramas of history.

The methods of production of the first two are surely indicated as being in the bravura style. They demand the flourish and the limelight, the emotional grip, the lump and all the tricks and devices of the transpontine drama. Personality has to be doubled—or two personalities have to be laid one on the other. There is the personality of Sir John Martin Harvey plus the personality of Sidney Carton. There is the personality of Fred Terry and the personality of the Pimpernel combined. These productions, therefore, aim at the exploitation of these personalities. Any attempt to produce these two plays in the mood of *Abraham Lincoln* or *Gallows Glorious* would destroy both play and cast. What then is the difference? Simply one of purpose and content. The purpose of *The Only Way* and *The Scarlet Pimpernel* is to amuse, to entertain, by the use of certain emotional effects. The purpose of the other two plays is to capture the mind, to hold the intellect, *through* the emotions. Both *Abraham Lincoln* and *Gallows Glorious* go one step beyond the emotional and leave behind the

recollection of a definite fact of history in terms of human difficulty, whereas the melodramas stick to the mere personal element.

From this it must follow that a play that appeals to the emotions to grip the mind has a method of production that will aim at subtly dealing with the idea or intellectual content of the play. A wider field for experiment is offered the producer, and while his choice is freer, the responsibility is greater, and a mistake is disastrous.

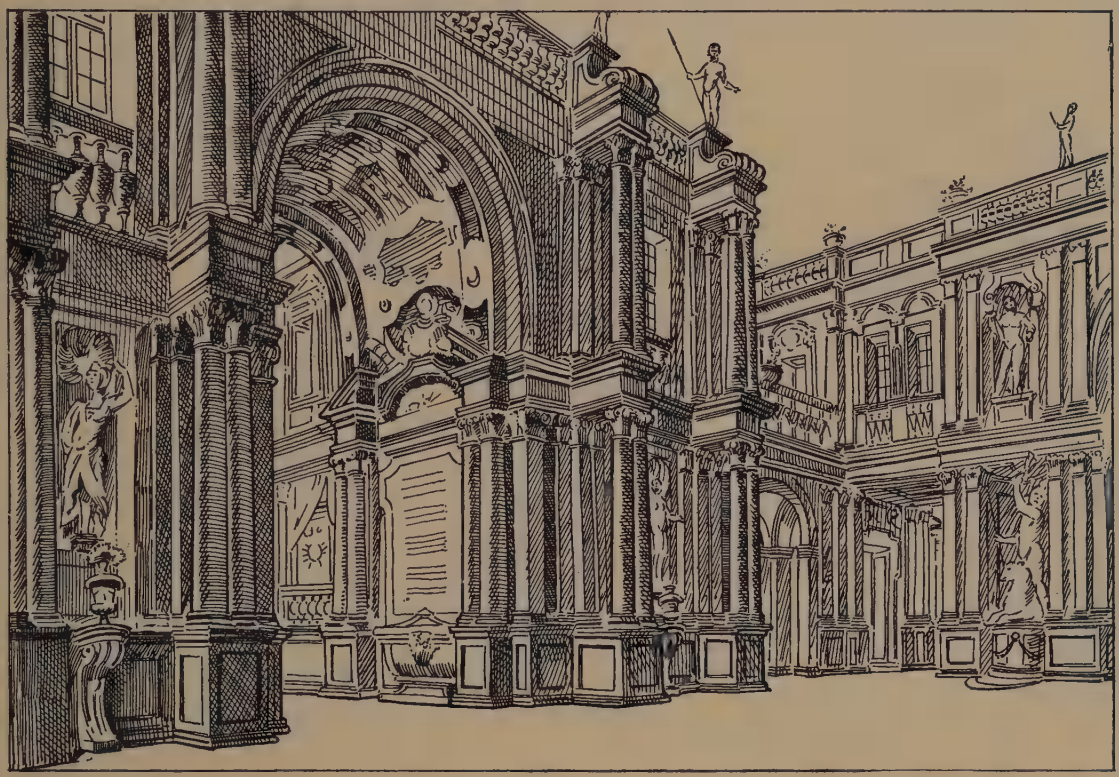


FIG. 2

There are plays that are expressly designed for small stages and intimate audiences, and others that require all the panoply of a full equipment. *White Horse Inn*, *Casanova*, and others are definitely organized as big stage spectacles, and any attempt to produce them otherwise destroys the very structure on which they are composed.

But I will deal with simpler things. One of the plays that rushes to my mind as giving the maximum of dramatic shock with the employment of the minimum of means is Lord Dunsany's *Gate of Heaven*. Two burglars, sitting at the Gate, are talking about the wonders beyond the Gate. They get impatient. One of them, driven by eagerness and a desire to show his skill, opens the Gate as an exercise in safe breaking. The bolts are drawn, the heavy golden Gate swings back, and the burglars see—the sky spangled with stars! Now here is a play with the simplest elements. Two men, the Gate, and the vista beyond. Examine the possibilities of that Gate. It forces only one thing—that it should appear heavy to make the swing back by the burglars necessary, so that there will be contrast between their labour and the result. As for the rest, curtains or flats, a simple setting or an elaborate setting are matters of choice.

This question of methods of presenting the plays, like all matters affecting the stage, is one that is extremely difficult to deal with in a general way, as there is always an obscure example to remind one that no rules need apply. While

being aware of this, and also a little scared of it, I adhere to the foregoing statement and claim the example as the exception that proves the rule. What is the rule or principle? In brief, it is simple: no play should be produced in a manner that is foreign to its nature. The Elizabethan Drama suffers by being compressed into the confines of the picture-frame opening. It was written for production in the round; a three-sided medium for quick and continuous action, which the apron stage made possible. The sketch (Fig. 1) is a diagrammatic representation of the old Swan Theatre, and is drawn from a scale model exhibited at the Manchester Shakespeare Tercentenary Celebrations. There is the platform from and on which the player had to address the *surrounding* crowd, "tickling the ear of the groundlings." Note how he literally has the whole stage. For interior scenes the characters drew up between and behind the columns. There was no waiting.

When the Restoration Drama came and Inigo Jones designed the theatres and masque, a new technique also came in. The apron was abolished and pictorial drama was created. The proscenium became a frame in which the action took place. Painted scenery as backcloths and wings appeared. This developed to a monumental degree, as is shown by the sketch of the Bibiena design (Fig. 2), the original of which in the Victoria and Albert Museum is well worth a few minutes' study. I can suggest only its main features, which the eyes of my readers' imagination will fill in with statues, floral sways, pilasters, domes, cornices, arches and other floridities.

With little alteration in principle the wings and side wings were the convention until the introduction of the box set by Tom Robertson, after which the modern period aimed at simplicity. Compare the complicated detail of the scene in Fig. 2 with the magnificent simplicity of Gielgud's production of *Richard II*, which no illustration can adequately convey, also with the Bibiena design of the apron stage. The spirit of the play was surely suggested by each.

It is not easy to capture the mood of a play when resources are limited, but it can be done with care and foresight.

The producer having fixed on the method of presentation, it follows that the concomitant costume and properties must be in harmony. A modern dress *Hamlet* demands modern settings, a melodrama revival the costumes of the period, and so on. I have seen productions of period pieces in modern costume and modern settings, the result being sheer puerility in spite of departmental excellence. With a little study any play will suggest the method of its production, and it then remains for the producer to be consistent in the details, so that each unit, costume, acting, and setting combines to make a complete synthesis.

THE MAN OF FASHION

By NEVIL TRUMAN

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ELABORATION has set in to such an extent that most of my space will be occupied by a carefully tabulated summary, and only a brief account of the less obvious forms of dress will be given. The period dates from 1760 to 1820—the long reign of Farmer George III.

In the early part the fashionable young man, called a Macaroni, achieved fantastic results by exaggeration. His wig towered high above him, and on top of it was sometimes perched a tiny tricorne hat that had to be raised by his sword or cane. He wore two fobs to his waistcoat, carried a jewelled snuff box, a gold knobbed amber cane with a tassel, and a diamond hilted sword. His coat was tight and short like his vest, and his breeches were well moulded to his form.

The *Coat* (men) tended to change from the square cut ends to a cut away, which became much like our Morning Coat. The collar got higher and higher, the cuff rever went out of fashion, and double breasted (D.B. in Summary) coats came in about 1780. The stiffened flares of coat and vest disappeared, and the vest lost its long skirts in 1780. *Overcoats* had at first flat, wide collars, sometimes double, and these developed into the double and treble collared capes that are familiar in coaching pictures. The *Shirt* had at first a double frill down its front opening, and this, in 1800, became a stiff pouter pigeon single frill, or a white bow neck cloth finished off the shirt. For indoor wear a dressing-gown-like coat, called a nightdress, was worn with a turban to cover the head when it was relieved from the hot and heavy wig. *Stockings* (men) were at first coloured, as before; in 1780 white ones came in, and continued until 1800 when black ones were the mode. *Top Boots* (men) were used for riding only until 1780 when they were adopted for walking as well. In 1790 the *Hessian Boot* (men) was introduced. It was a short, close-fitting boot, which came up to the knee, and was finished with a tassel in front.

Wigs (men) remained, but with modifications, and in 1790 went out in favour of natural hair, which was worn long, curly, and brushed back like Nelson's. In 1800 it was shorter but curled

LORD KILMOREY, BY GAINSBOROUGH

all over. The *Sword* was discouraged and by the eighties had ceased to be worn.

Women's dress changed little save in the shape of the hoop, which gradually lessened till it went out in 1790, when a complete change was made by the one-piece dress, which heralded the approaching Empire style with its armpit waist. Apart from Caps, head coverings were unpopular until the nineties, when Straws in many shapes were popular, ceding place to huge Turbans in 1800.

Though the bodices were cut low, the hiatus was bridged by fichus and scarves. The *Polonese* (women) was a Sacque which instead of having straight front edges, curved these away to the back. Echelle trimming to both garments, con-

sisting of a row of tiny bows down the front edge, was widely popular.

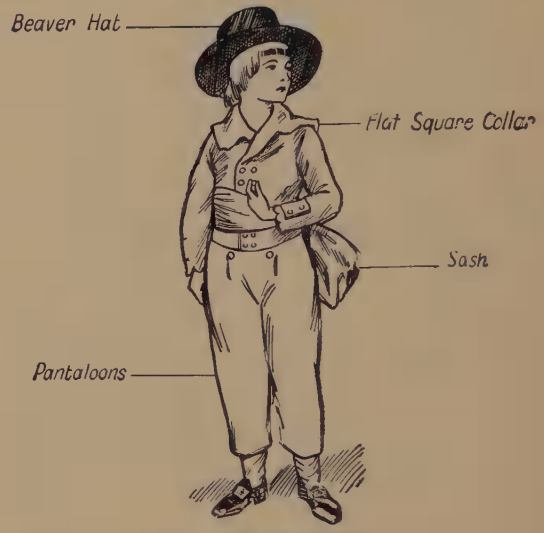
Hair (women) was piled high on the head in an oval shape eked out by wire frames in the seventies; but in the eighties and nineties it lost its height and widened out with masses of curls on top and long locks of curled hair behind or

MRS. OSWALD, C. 1770

STREET SCENE. 1778

pulled over the front of the shoulders. In 1800 it became ugly and clumsy, with a front curled fringe, a heavy chignon, and long ringlets at the rear.

Hats (women) were diverse from 1790. The wide Gainsborough straw was familiar, also the Dolly Varden milkmaid straw with flatter brims. In 1800 hideous Turbans and coal scuttle straws were worn. The latter had huge peaks in front and little back part, and presented a lop-sided view, little of the face being visible.



LORD ALTHORP, 1786

LADY CAROLINE HOWARD AS A CHILD, 1779

The *Buffon* (women) was a fichu, puffed out pouter-wise on the chest, and gathered in at the waist. It gave a goitre-like effect to the throat.

SUMMARY

MEN

	1770	1780	1790	1800
DRESS				
COAT	Curved tails. Close sleeve. Small cuff. Small or no collar rever. Less pocket flap. Very short for beaus.	Cut away. Short square back collar, or D.B. with large lapels, and square tails. Big cuff, not to wrist, showed shirt sleeve.	High collar to ears. Cuff to wrist showed only shirt frill.	Tight sleeves. Cut-away. D.B.
VEST	Sleeved. Skirts unstiffened. Buttoned at waist only. (Others not fastened.)	Short skirtless square cut or D.B. with large pointed lapels outside coat. Buttoned all down.	Same.	Striped.
OVERCOAT	Large cuff. Flat wide collar (often double collar).	Capes instead of collar.		
SHIRT	Double frill *jabot* showed through unfastened vest.			Pouter frill or white bow. High cheek collar.
BREECHES	Hardly seen under long vest and coat.	Skin tight for riding. Bunch of ribbon or buckle at knee.	Breeches or tight pantaloons (trousers) buttoned below calf.	Black pantaloons and breeches.
NIGHTDRESS	A *négligé* indoor dressing gown coat.	Same.		
LEGS				
STOCKINGS	Gold and silver clocks for State. Black silk usual. Rolled over knee.	White. Under breeches at knee.	White.	Black.
FEET				
SHOES	Small oval buckle. Red heel. Rosettes.	Large square buckle or strings. No red heels save for Court.		
SPATTERDASHES	Long gaiters.		Short spats.	
TOP BOOTS	For riding.	For walking also.		Heavy turnover.
HESSIANS			Short close fitting boot to knee, where tasselled.	Same.
HAIR				
RAMMILLIE	Wig as before.	Single broad roll all round.		
PIGTAIL	Spiral black ribbon case behind.			
WHITE	Two horizontal side curls very high for beau.			
NATURAL		Powdered.	Long curly, brushed back.	Short curly all over.
HATS				
TRICORNE	Laced. Braided. Feather fringed.	No feather fringe.		
BICORNE	Rare.	Common. Worn long or short ways.	Same.	Worn short ways.
KEVENHULLER	High front peak as before.	Same.	Same.	
NIVERNOIS	Tiny tricorne for beau.			
WIDE QUAKER		Common.		
TALL BEAVER		Tapering crown.	Straight crown.	Like modern "Topper."
NIGHT CAP	For *négligé* in absence of wig.	Same.		
LINEN				
CRAVAT	Falling ends.	Plain folded stock or *jabot* of lace.	Choker knotted in front. Very high.	Same.

SUMMARY (*continued*)

MEN

	1770	1780	1790	1800
SLEEVES	Ruffled lace shirt.	Same.	Small frill.	Unseen.
WIG RIBBON	Loose on shoulders and pinned under throat. Black.			
WHITE BOW	Muslin in huge front bat's-wing bow for beau.			
JEWELS	Sword losing favour.	No sword.	Same.	Same.
	Tasselled canes, knobbed.	Same.	Same.	Same, plainer.
	Muffs. Snuff boxes.	Same.	Same.	No muffs. Fobs.

WOMEN

DRESS				
BODICE	Open laced or not. Corset shape. Stomacher. Echelle—front bows. Elbow sleeve flounced. Bell sleeve.	Long, close sleeve		Tight one-piece dress. Tight elbow sleeve. Armpit waist. Wider skirts. Square neck. V neck bare to shoulders. Fairly wide.
SKIRT	Ankle length. Front open. Full gather at hips. Bustle starts. Three frills.	Trains optional.		
OVERCOATS		Short.		Long, fur edged.
PETTICOAT		Quilted.	Quilted.	Very thin and tight.
HOOP	Two side hoops.	Bustle, not hoop.	Bustle disappeared.	
SACQUE	Open to ground or to waist. Pleated edges. Rear box pleat. Three bustles on hoop.	Pleats sewn flat, down to waist.		
POLONESE	Sacque with front curving away to back.			
RIDING	As men.			Hooded, fur edged.
CLOAKS	Armholed.	Same.		
CAPES	Long ends in front.	Same.		
FEET				
SHOES	High heels for evening. Generally lower. Ribbon ties, rosettes, buckles.	Round toes.	Flat, heelless. Satin. Tiny front bow. Ballet shoe with sandal ribbons.	Same.
HAIR	High, egg shape, Chignon and nape ringlets.	Broad and flat. Full curls on crown and very long hair behind.	Broad and less high. Same.	Curled. Front fringe. Chignon and long rear ringlets.
HATS	Lace or linen caps with long lappets at rear, very large, frilled edges.	Same.	Gainsborough. Dolly Varden straw. Turbans.	Coal scuttle. Straws feathered. Beaver "Topper."
	Mobs. Dairymaid straws.	Calash—large hooped hood.	Same.	Long ostrich plumed Turbans.
LINEN	Fichus and scarves.	Same.	Buffon fichu till 1795; afterwards broad frilled collars.	Lace scarves.
	Narrow lace frill above bodice. Deep sleeve ruffles.	Same.		
	Long gloves, mittens, muffs.	Same.	Same.	Same.

DESIGNING A CHARACTER MAKE-UP

By ALFRED HARTOP

Perruquier and Lecturer to Amateur Societies

TO give more than ordinary significance to a conventional part, or to play a character convincingly, it is not only necessary to learn the nature of that part or character, but to find appropriate facial expression of its actual soul. The face is the greatest revealer of character, owing to its ability to change and express ever varying inward moods.

This is the formula that will invariably help to solve your make-up problems when you are given a role to play, whether you are cast for type or faced by a demand to create a type. To cast to type is to choose players for the way they look rather than for their ability to assume characteristics foreign to themselves; in other words, to cast for each part a player who, at least, naturally looks the part: but one-type players do not make versatile character actors. Therefore, every part should be considered in the light of its possibilities for the portrayal of a new personality.

When the actor-knight, Sir Cedric Hardwicke, a worthy example of the dependable character actor, begins the study of a new part he has pointed out that it is the make-up on which he chiefly has to concentrate. I interviewed Sir Cedric in his dressing-room at the St. James's Theatre, London, after seeing his brilliant performance in the record success *The Late Christopher Bean.* He assured me that is precisely what he did in the case of his characterization of the old country doctor's part. His method is to delve into the psychology of the character he is to portray until he really feels that he knows him intimately—that he is a vital living creature, not just a figment of imagination. It was in this way that he so successfully depicted the varied emotions of Dr. Haggett, who, urged by greed, becomes a dishonest and cunning schemer but who regains his old honest self again when he realizes the depth of a woman's faith.

Although deference can be paid to the precept that comparisons are odious, yet comparisons that are afforded by two great actors in their interpretation of the same character are interesting and instructive. How widely different two players can be in the same part and still tell the same story has, in my experience, at any rate, never been more strikingly demonstrated than in the case of the principals in the stage conception, on the one hand, and the screen version, on the other hand, of Christopher Bean. Incidentally, this comparison becomes inevitable when the artists concerned are widely acknowledged to be stars in their respective spheres. Sir Cedric Hardwicke as Dr. Haggett, and Edith Evans as Gwenny (the servant), represented the London stage version: Lionel Barrymore and Marie Dressler, two of America's screen veterans, were in the respective roles in the film version of the play. In each role the personalities were totally different, as were their methods of telling the story; yet both pairs scored success in their own medium and proved that the word "genius" can be applied equally to more than one interpretation of the same role.

The question of creating an outward form that will add extra significance to what a character says or does is all-important and fundamental, and is really the chief aim in make-up art. A player must look the part, and make-up counts for a great deal when it is intelligently designed and efficiently applied.

When a player is cast for a part and the plot and lines have been studied, the first step in approaching a conception of the character to be portrayed is to consider any available source of help. If the play is popular and has been repeatedly performed it is more than likely that the character will have assumed a distinctive appearance and be well known to playgoers. In such cases it becomes as imperative to know the traditional make-up as to know the correct lines, and this can generally be copied from a pictorial record of a former professional, or first-class amateur, production.

Perhaps the author describes the peculiarities of the character he has evolved in his mind. If so, the author should be credited with having a definite idea, and the details of his conception should be produced as nearly as possible. Failing guidance in either of these directions the player must follow any suggestion of the producer or rely upon his, or her, own imagination and initiative. In the event of the latter necessity, the imagination will need to set to work to create a clear impression of a character and one that fits naturally into the construction of the plot. To the inexperienced player this presents difficulty, but if the problem is attacked by adoption of a method that analyses the part, a method that leaves nothing to chance or guesswork, a helpful conclusion of the temperament as expressed in colour, form, and expression can be drawn. The temperament or personality is the result of the ever-changing influences of life, and is subject to continual change during the varied experiences of life. This is the reason why there are so many and so different personalities, and why temperaments vary so much from moment to moment, from time to time, and from age to age. The mood or prevailing temperament, being the general tone of feeling, forms the basis of the feeling or sentiment that has to be expressed; if the basis is not correctly sensed, it is impossible for the characterization to be correct. Therefore, every new part demands intelligent treatment to achieve sound characterization, which, after all, is the test of good acting.

To analyse a part read it through and try to think of the character as another person who has to speak the words. Imagine what kind of a person would say such things and behave in such a manner. Question what motives and feelings would lie behind the words, and decide if what the character has to do and feel is possible within the limits of the plot. Think what the mental and moral constitution of this person is likely to be; try to reason out something of the past life, for time and experience will have left their marks. Form a mental picture that will help the visualization of the outward indications of the influence of inheritance, climatic or social environment, and personal habits. Something else may be learnt and a more intimate acquaintance gained by knowing exactly what other characters in the play have to say about this imaginary person. Is the character an historical figure? To find out the correct temperament of any characteristic type of individual in any particular age, a study should be made of the recorded life, of the customs and the sentiments of the times; this will be productive of a clearer vision.

When a clear mental conception of characterization has been established it is a wise policy to keep a record of the details as an aid to the maintenance of the clarity of the conception, which should not be allowed to become vague or to be entirely forgotten. The next step is to study oneself and to discover any traits that may be similar to those of the character in mind, noting the qualities that require to be accentuated or subdued, or any that must be acquired. Then try to feel as you imagine the character would feel when speaking the words or in reaction to what is said by other characters.

With a clear idea of the characteristic appearance that is required, turn attention to ways and means of producing the effect. It would be unwise to assume that the ideal make-up can be achieved at a first attempt, especially if that attempt is delayed until the dress rehearsal, when the necessary time and concentration are almost certain to be lacking. Hence, it is always advisable for players who make themselves up to rehearse their make-up, either privately or collectively, in order to put new ideas into practice and to gain facility. Before applying make-up, by the aid of a mirror, observe the face to discover how much its character can be altered by changing the expression of the eyes and mouth, in keeping, of course, with the character of the part. Facial expression can take the part of speech in the expression of thought, but its best use is to add to the effect of the spoken word, so that thereby the thought is made more capable of being felt and correctly interpreted by the audience. Often, however, is not facial expression either omitted or badly created? It is seldom that harmony is maintained between the words and the facial expression that projects a thought or an emotion. It is much more common to have two distinct meanings given, the actual translation of the words giving one meaning and the expression of the face another. These lead to confused understanding.

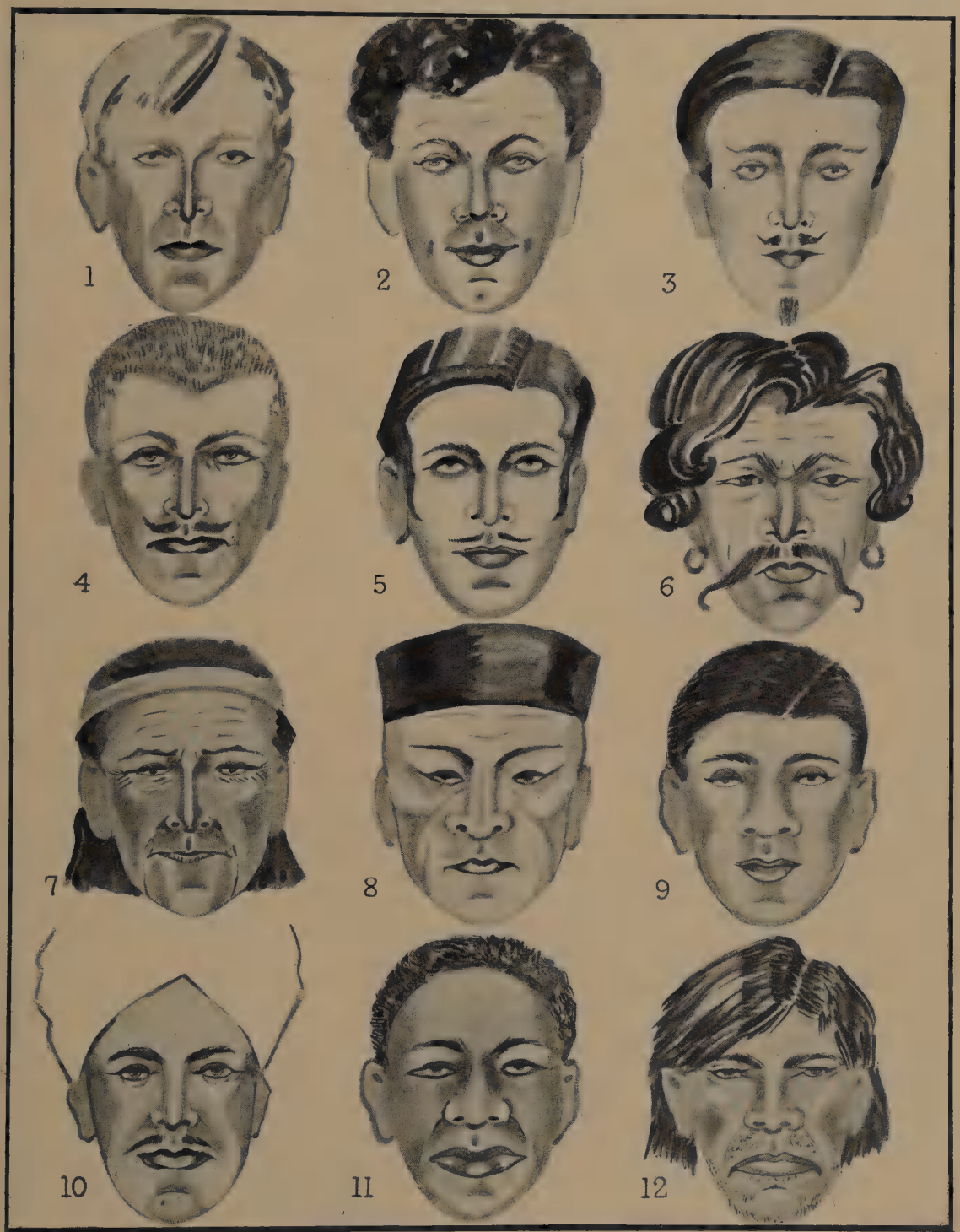


FIG. 31. NATIONAL TYPES

1. Scotch
2. Irish
3. French
4. German
5. Spanish
6. Italian
7. American Indian
8. Chinese
9. Japanese
10. Hindu
11. Negro
12. Mongol Tartar

Remembering that the facial muscles are the basis of facial expression, and that the mobility and readiness for action should be such that they can respond immediately and accurately to the feeling that needs their harmonious co-operation, it is desirable that the maximum of characteristic expression should be attained with as little make-up as possible, for though a thick mask of grease-paint makes disguise easy, the heavier the make-up the more difficult it is to convey sensitive emotional variations by the changing expressions of the face.

A change of hairdressing is often a valuable aid in the alteration of the appearance, but such a change cannot be done at a moment's notice; rather is it a matter for trial and experiment. If it is possible to arrange the natural growth in a way that is suitable to the character, so much the better, for though Nature may seem to be no more than a wig it will prove infinitely more comfortable.

When every effort has been made to look as much like the part as possible without the aid of any artificial disguise, make-up—nose putty, paint, powder, crêpe hair, etc.—can be brought out and practice with them begun. With paint change the colour tone of the skin, and note the effect. Accentuate the desired characteristics as may be necessary by means of high-lights; subdue others by means of shading. Experiment with the light and shade of the nose to produce a different shape. Paint out the eyebrows and redraw them, altering their form. Cover the lips with foundation colour paint and give them a new outline, neither too large nor too small, but quick to reflect expressions. Put shadows around the eyes, fade the eyelashes, and notice how their brightness is dulled. See if the right expression can be shown with the alteration of a few facial lines. Wrinkle the face, and where the lines naturally appear apply paint to suggest appropriate emphasis. If the eyebrows are raised, the forehead is wrinkled, and attention or surprise is expressed. Transverse wrinkles between the eyes express anger or fierceness; vertical lines express reflection or difficulty. Curved wrinkles at the inner ends of the eyebrows express pain and suffering; hatred if the eyebrows are lowered. Add if appropriate a moustache of crêpe hair or a roughly shaped beard.

It may be found difficult to judge the effect of the work as it will appear from a distance; moving away from the mirror provides the perspective necessary to form an accurate idea of the result. A rehearsal of this kind is similar to the work of a painter when he is making preliminary sketches; it helps to get ideas into concrete form. It should be practised until the character is perfectly developed. Should a wig be necessary, draw a sketch of it or find an illustration that will help to explain the style.

Remembering that the character of a face depends upon the elemental qualities of form, colour, and expression, make the characterization as definite as possible in all these qualities. There is as much variety in feature, colour, hair, etc., as there is in expression of countenance; and a little reflection will indicate the necessity for such varieties. The spiritual and the material, the grave, the gay, the healthy, the sick, the aesthetic, the debauched, the old and the young —each has a distinguishing colour and expression.

Although the distinctions between individuals of a particular country are, in many instances, as great as they are between the people of one country compared with another, there are certain forms of head, or casts of feature, or qualities of hair and complexion, which characterize different nations and more particularly different races. How these distinctions have been produced by Nature is a question that need not here be entered upon. Nevertheless a knowledge of the correct distinctions of racial form and colour is of tremendous importance to the make-up artist. It is for this reason that the chart (Fig. 31) illustrating a few of the varieties of typical faces depending upon national peculiarities is introduced. It will be of assistance in the study of natives who may have to be impersonated.

COLOURED LIGHT—ITS APPLICATION

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THE following examples showing the hues absorbed and reflected from incident white light make clear the subtractive process.

Pigment	*Absorbs*	*Reflects*
Blue	Red, Yellow	Green, Blue, Violet
Yellow	Blue, Violet	Red, Yellow, Green

Mixing the blue and yellow pigments, the reds, yellows, blues, and violets are absorbed, leaving green as the only colour that is reflected by both pigments. Sufficient has been stated to indicate the relationship between the two sets of primary colours and the two methods of mixing that can be looked upon as the opposite of each other; the additive method is, however, the more important owing to its connexion with Nature.

The resultant colours obtained by light primary combinations in varying proportions are—

Blue and Red	Violet, Magenta, Purple
Blue and Green	Light Blue, Blue-green, Green-blue (Moonlight)
Red and Green	Orange, Amber, Straw, Yellow

With any given combination of two primary colours, the addition of the third primary produces pastel shades of the combined effect, tending to white as it increases in intensity, providing the individual light intensities are suitably arranged.

If any one colour be taken away from white light, the dominant hue of the remaining colours is the *complementary colour* of that which is removed. This definition can be otherwise expressed by saying that two colours are called complementary when together they form white light. Complementary colours, therefore, are—

Violet	Yellow
Blue	Orange
Blue-green	Red
Green	Purple

Purple is the only hue not present in the spectrum. It is obtained by mixing equal portions of blue and red light, and, with this exception, any colour in existence can be found within the spectrum. As purple is a combination of two primary colours it follows by definition that green must be its complementary since it is the third primary colour. Similarly, as the three primary colours together give white light, any single primary is complementary to a suitable mixture of the other two.

An interesting experiment in connexion with complementary colours can easily be made by gazing steadily for a time at, say, a red spot. Then look up at the ceiling and the spot will appear in a green shade of colour on the white surface. The reason is that one portion of the retina becomes tired of the red sensation and fails to convey that sensation in full when white light is thrown upon it, but conveys the remaining components of the white light, which is the complementary colour blue-green; the brain therefore receives the impression of a faint green spot.

An object appears in its natural colour when it absorbs the other colours and reflects only its own. Colours are enhanced when they are illuminated by light of suitable colour, but equally they are destroyed if they are wrongly lighted. A coloured body illuminated by a light complementary in tone to its own colour will appear dark to the eye because it absorbs the incident light; for instance, a blue-green light will make a piece of red material appear black.

In the past the use of coloured light on stages was of necessity restricted, because the available sources were not powerful and the systems of distribution were not flexible. Even nowadays, with almost unlimited power and all the flexibility of electrical apparatus, colour is generally made to serve purely *Representational* ends. It is true that in representational productions the atmosphere of the play is consciously, or unconsciously,

aided by coloured light. *Presentational* methods rely more on the use of light and colour than on scenery and costume, and all honour must be given to the amateur societies—to name two only, The Unnamed Society, of Manchester, and the Halifax Thespians—who have been pioneers in this work. With the exception of the Cambridge Festival Theatre, there has been little professional work on these lines in England. The Continental and American theatres have used such methods for many years.

It is our purpose here to explain how the scientific principles given previously can be applied. The difficulties that confront any experimenter in this field are threefold. First, to obtain a reasonably pure colour filter; that is a filter that will pass light between given wavelengths only. Secondly, to prepare a filter in a form that will withstand the intense heat and light conditions of a high power lighting unit without breaking or failing after prolonged use. Theoretically this has not been achieved, but (scientifically speaking) the human eye is a most imperfect instrument, and in actual practice the conditions can be satisfactorily met. The use of true monochromatic filters would be wasteful in practice because of the large wattage that is required to give adequate working intensities, although the mixture of these colours would give true and beautiful hues. In practice the filters are reasonably pure, and the eye cannot detect much difference in the result, but the economy in current is noticeable.

Messrs. Schwabe, of Berlin, were pioneers in the preparation and use of glass colour filters for cyclorama lighting on scientific colour mixing principles. They used 1000-watt lanterns with special tubular lamps and semi-circular glass colour screens giving a wide angle of beam of about 160°. Their standard colours covering the range of the spectrum were seven in number. It is pointed out at this stage that for high-powered units, in fact with any lantern using over 200 watts, glass is the only satisfactory medium.

Instead of using curved and specially annealed glass, it is now the custom to use a number of flat strips of glass about an inch wide and carried in frames. This prevents cracking and allows a cheaper glass to be employed. If the strips are accurately cut there is no escape of white light at the joints. With good dispersive reflectors a wide angle of beam, although considerably less than 160°, as previously mentioned for the Schwabe type of lantern, can be produced. As several lanterns are nearly always used they can be angled to give a correct, even dispersion.

The colours of such glass filters do not fade; they are made by the addition of the following mineral substances while the glass is in a molten state during manufacture:

Blue glass by adding cobalt oxide.
Green glass by adding chromium or iron oxide.
Yellow glass by adding iron or silver oxide.
Red glass by adding gold, copper, or manganese.

In the case of a gold glass it is usual to use clear white plate and to apply a thin layer of the ruby mixture while still semi-molten. Such a glass is known as "flashed" glass. Where economy is of importance, this is justified, but as a rule the best coloured glasses for the theatre are those that are coloured right through. They are called "pot fused" glasses.

In America, Pevear, using glass mediums, has perfected a three-colour process. Unfortunately, the cost of importing this glass is prohibitive, and we must confess that in this country we have not pursued the matter as we should have done. The Cambridge Festival Theatre for both stage and cyclorama lighting uses a large quantity of glass in its three-colour process. This glass is supplied by Messrs. Hetley, of Soho Square, London. This firm stocks a good blue glass, which is known to them as 21 oz. Cobalt Blue. It combines well with their red and green rolled glass, or with a special green, the latter being rather difficult to obtain. The firm has samples filed in its office for reference when ordering these colours. The green glasses are rather too yellow, but there is nothing better on the English market as far as we are aware.

The advantages of using the coloured glasses are, firstly, the ease with which a large variety of colours can be obtained by simple switchboard control. As the glasses do not fade it is easy to repeat any setting previously noted, or with little difficulty a whole lighting plot can be repeated. Secondly, there is a great saving in the cost of the more perishable mediums, as although the glass costs more in the first place, except for

accidental breakage, it lasts indefinitely. A disadvantage is that the glass cuts off a greater percentage of light than, say, the gelatine mediums. In effect this is serious enough to increase by 50 per cent or even more the wattage required.

Gelatine filters are generally coloured by some dye soluble in water, aniline dyes being frequently used. Although a large range of beautiful colours is thus produced, gelatine mediums are not suitable for scientific colour mixing methods. The colours are impure, and their tendency to fade reduces their value for this purpose. Except in small theatres lamps made from natural coloured glass lamps are also unsuitable because they are not obtainable at present in sizes above 40 watts without sacrificing purity of colour.

There are on the market other patent mediums, some of which are made by colouring such compounds as acetyl-cellulose with coal-tar derivatives. None is suitable for use with lamps of more than 200 watts, but the colours are excellent and are reasonably fast, with the exception of the blue, and even this fades far less rapidly than the gelatine mediums. The use of these mediums is increasing, but in some districts licensing authorities will not allow them because they are slightly inflammable, and the non-inflammable gelatine is insisted upon.

We see, then, that in large theatres or where we wish to use high powered lamps, glass is the only available medium, and that a process using the three primary colours, red, green, and blue, has superseded other and more elaborate systems. In small theatres and those of average size it is no longer necessary to use specially designed lanterns for flooding even such large expanses as the cyclorama presents. Properly designed battens answer the purpose admirably, and if this type of apparatus is used there is no reason why light of any colour desired cannot be produced on any portion of the stage by switchboard control alone, and without ever changing a medium, except in the individual spotlight lanterns. Even this latter change has been obviated in certain cinemas where spotlights using the primary colours have been installed in triplicate. Where such systems are used it is economical to wire on a four-colour basis so that the fourth circuit, instead of the three colour circuits together, can be used for white light. In this country Messrs. Holophane, Ltd., using prismatic glass reflectors in their battens with 150 watt lamps and special colour filters, have for many years worked on a three-colour process. These filters, especially the blue, fade on prolonged use, but are considerably better than the gelatine mediums.

Cyclorama Lighting

Colour mixing methods, whether desirable or undesirable for ordinary stage lighting, are essential for all but the simplest cyclorama effects. The construction of the cyclorama has been touched upon; *one properly constructed without any marks or creases, and flooded evenly* (or alive) with light, almost defies detection, and the effect of distance that is obtained is amazing. There is no other way of producing this "space" effect except by going to the opposite extreme and using a black unilluminated background. This is useful, but it has great limitations, and is hardly practicable for representational productions. A back-cloth, however well painted it may be, affords a focusing point for the eye, and its position can be gauged to a few feet. The cyclorama, alive with light and with its smooth surface, affords no focus for the eye, and therefore vanishes as a surface. The cyclorama and the old false perspective of the scene painter are not in harmony. Ground rows placed only a foot or so in front of the cyclorama will be found to give a better idea of distance than that given by the old perspective painting, but the mistake of using these ground rows to represent the middle distance should be avoided. They should represent objects in the foreground or distance.

The wattage required adequately to illuminate cycloramas is important. It is difficult to lay down a rule. For the blue light about 4 watts a square foot may be taken as a minimum for mediums other than glass. For glass mediums this figure must be increased to six or seven, and still further increased if the lanterns are placed at any greater distance than the minimum required for even flooding. One-half the wattage required for the blue will suffice for each of the red and green circuits. In practice this is usually accomplished by having half the total number of lanterns fitted with blue mediums, or by using two cyclorama battens, one all blue and the other of alternate red and green compartments. For

footlights or ordinary stage battens it is often possible to use a lamp of higher wattage for the blue circuits.

It is desirable to be able to light the bottom of the cyclorama separately. By doing so the range of effects is increased, and additional light on the lower portion is useful in helping to kill shadows of actors where such shadows are most likely to occur. Whatever the top lighting units are, those at the base should be of the batten class because they must be fairly close to the cyclorama, often less than 3 ft. away, and a large number of low power units will give an even mixture, whereas a small number of units of higher power would certainly produce "high spots" and uneven mixing. Units for this batten lighting are often carried on small trucks and hidden by ground rows, though a great deal of time is saved if they are placed in a trough below stage level and covered with hinged flaps when they are not in use.

It must have occurred to many readers that there would be simplification if the sources of light themselves were coloured. This is undoubtedly the modern trend, and it is probable that the new hot cathode lamps will become available for the purpose. At present these lamps give the same class of spectrum as gas-filled lamps with gelatine filters; they give colours too impure for mixing purposes, and, moreover, they would have to be dimmed by shutters drawn over the lanterns. In Continental opera houses mercury vapour lamps are used with mechanical dimming gear for producing light summer skies on the cyclorama. They show a great economy in current consumption, and being rich in rays in the blue and green parts of the spectrum are often fitted with several colour screens of these colours, the screen being operated by tracker wires. They are naturally inefficient with other colour filters, for which the ordinary gas-filled lamps are reserved. It has already been stated that the higher the temperature at which the filament of the gas-filled lamp is run, the greater is the output of blue rays. This fact is made use of in practice, and the efficiency of units used for blue lighting is increased by over-running their lamps. Thus 220 volt lamps can be used on a 230 volt supply. The life of the lamps will be reduced, but the reduction is more than compensated for by the results.

Costume, Scenery, and Make-up as Affected by Coloured Light

Costumes should be chosen for the lighting, or the lighting arranged for the costumes, whichever is of more importance in the play under consideration. Usually the whole matter is left to chance. Similar remarks apply to the painting of scenery.

Mistakes are often made with the more vivid colours because the question of contrast is not taken into consideration.

Take a piece of scarlet material and put it against a black background. It looks well under daylight or red light because there is contrast. Put the same material on a white background, and as soon as red light is turned on, it will disappear, because everything is then red and there is no contrast. If blue-green light is now turned on, the red material goes black on a green background (complementary colours).

This principle was made use of in the well-known "Samoiloff effect" used on the music halls, where the scenery and actors' clothes were made to change mysteriously by the alteration of the lights, white people being turned black and vice versa.

It will be seen that, in general, deep amber light should be avoided where blues and greens are much used; and while pink is harmless, red light must be avoided for the same reason. The alternative is to have a colour scheme that does not include blues and greens, or to use no coloured light and rely on the *decor* alone.

Where both white and pink light is unsuitable it is safe to introduce light and medium blues because these colours do not spoil any others; indeed they often enhance them. In purely presentational productions, a useful mixture of lights is a middle blue and a purple, the latter being T. J. Digby's No. 22. A good purple substitute can be made by using Strand Nos. 25 and 18 in the same frame. Such a lighting scheme gives a vivid effect with costumes of all colours, especially if the colours are bright and pure in themselves, and at the same time there is a feeling of warmth and texture in the scene.

It is a mistaken notion that amber light gives this warmth; on the contrary it is inclined to be depressing, and it "flattens" make-up to a surprising extent.

SIDE CURTAINS AND BACKCLOTH

By ANGUS WILSON

Author of "The Small Stage and Its Equipment" and "Scenic Equipment for the Small Stage"

THE side-curtains are of rather less importance than those at the back, but they, too, present problems. It is essential that they be in sections, as more entries are made from the sides than from the back, and it is here that you want to insert doors and archways.

The curtains can be hung on the battens illustrated in Fig. 1A if you are using wires, but there is no reason why you should not stretch wires instead of battens from back to front, provided you have stout posts at the front of the stage and a usable wall at the back. In ordinary frameworks, the curtains can be hung on the side-battens in the same way as I have described for the back line.

A useful device, however, is the side swivel-batten, illustrated in Fig. 2. The short bars are pivoted beneath the main side-battens by coach-screws, which have a neck that allows a turning movement, and which can be adjusted so that the swing is tight or slack as you wish. Careful calculation is necessary to find the length of the battens, since they must overlap about 3 in. to prevent the audience from seeing into the wings. Four curtains, each gathered to 3 ft., will cover 11 ft. 3 in., three overlaps accounting for the missing 9 in. The curtains, since they do not move along the battens, can be attached in any convenient way.

This system has the great advantage of allowing you to have an almost straight line of curtain or a series of fairly wide gaps through which crowds can rush, and it is indispensable for the two-colour arrangement I am about to describe.

I have already mentioned double sets of curtains, light and dark. Obviously, these would be of little use if they could not be quickly interchanged during a short interval or black-out. The swivel battens need only be swung round with a long pole, but the back line will have to be hung on a continuous track, as shown in Fig. 3. Thus, if you want to change your colour, you simply run the curtains (which are made double and hung from extra wide stringed tape) round the end from the front track to the back one. Or, more effective still, if you want to change, for example, from a five-section all-dark line to a pair of light panels and three dark, you run the two end sections round the back, where their light reverse sides will show, and push two dark ones along to take their places. The fact that the light sections are an inch or two farther up-stage will not be noticed, unless the batten and tracks are exposed to view. This scheme is possible only with the patent tracks. The batten must be broad enough to take two tracks and to allow fairly heavy curtains to pass each other without

SCENE FROM "THE SHOEMAKER'S HOLIDAY"

fouling—about 2 in. apart is enough. For a fairly long span, a piece of 2 in. by 2 in. timber will be necessary, but if it is supported at various places it need be only 2 in. by 1 in. The square extensions must be carefully and firmly fitted, and must be right off-stage at either side. You ought to be able to get most of your curtains on

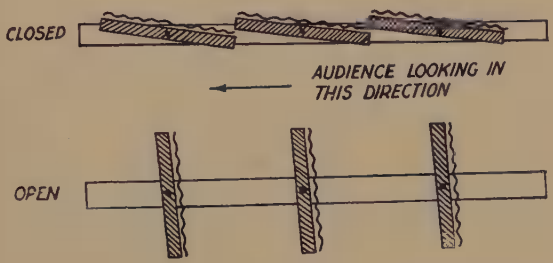

Fig. 2. Wavy Lines Indicate where Curtains will be Hung

to the circular parts of the track when you want to show the backcloth.

Borders

Take as much care with these as with the rest. Have them of exactly the same material as the curtains and hang them on a batten, pipe, or taut wire. On no account sling them on a slack cord so that they sag. It is of even greater importance to gather them with as much accuracy as you apply to your curtains. No one need be ashamed of a straight-hung, carefully gathered border, not too brightly lit, and seeming to be an upward continuation of the surround.

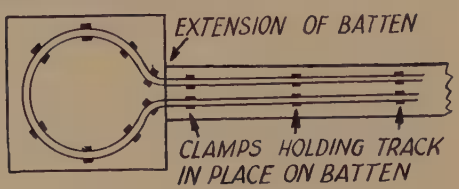

Fig. 3

If, however, you use concentrated lighting as described in "Home-made Lighting Apparatus: Making Your Own Light-battens," you will never need more than one border, unless your stage is unusually deep and your ceiling low, and that will be to hide the ceiling as lit by the backcloth lights. (See photograph).

Backcloth

Every society that wants to do artistic work should aim at getting a backcloth. I must, however, repeat my warning that it is waste of money to buy a cloth until you can hang it and light it properly.

The material is unbleached calico of good quality, which can be had in 70 in. or 72 in. widths. Three strips of this width will suffice for many small stages. It makes little difference whether the strips run vertically or horizontally, but I prefer the former because it puts no strain on the seams when the cloth is stretched. Double seams give more strength and show less. The sewing must be done carefully so that no puckers appear, and the worst creases ironed out. The remainder usually disappear when the cloth has hung for a few hours, but you must keep careful watch, as a crease or wrinkle establishes the actual distance of the cloth from the spectator's eye, and all illusion of distance is lost. The cloth in the photograph shows this fault very clearly.

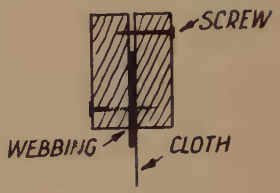

Fig. 4

It should now be fitted top and bottom with either upholsterer's webbing or "Rufflette" tape. The latter, since there is to be no gathering, is not absolutely necessary, but is still useful when rings or hooks are to be fixed. A permanent cloth ought to be attached to the top batten, as shown in Fig. 4, that is, the webbing should be held firmly between two 2 in. by $\frac{3}{4}$ in. battens nailed together, but if it has to be removed and replaced frequently, it should be fitted with hooks and these engaged in screweyes on the face of the batten. It is rather difficult to get the tape stretched tightly, and it is as well to work out from the centre, pulling each hook strongly away

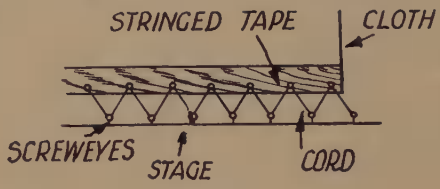

Fig. 5

from the previous one before slipping it into the screweye.

As the vertical stretching can be done most conveniently from below, put a line of screweyes in the stage below the cloth, arranging them so that a cord can be woven between them and the rings as in Fig. 5. If the cloth is wrinkled in any part, adjustment can easily be effected by working the cord along through rings and eyes. As a groundrow will probably be set up as part of the scenery or to conceal the backcloth lights, the lacing will not be seen. It may sometimes be necessary to do some stretching sideways as well, but safety pins and cord attached to side walls or supports will be sufficient.

I strongly advise societies whose platform is by any means movable to leave a gap of a foot or 18 in. between it and the back wall. The cloth can then disappear, as it were, into the ground, being laced to the floor, while the lights can be hung on the back edge of the platform.

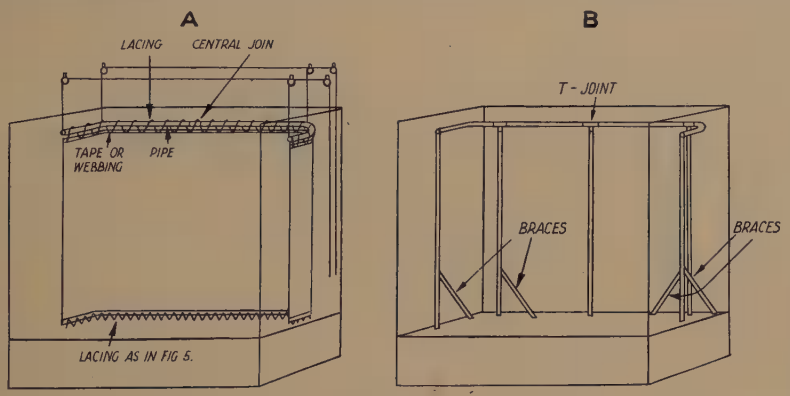

FIG. 6

This is what has been done in the stage shown on page 862, and it gives the producer the option of having a groundrow or leaving the stage bare.

Societies working under great financial difficulties are recommended to try the following makeshift. Make a cloth as described above, but of ordinary butter-muslin, middle blue in colour. Though it saves money to dye white muslin at home by cold-water process, it is safer to buy it already dyed, for streaks and blotches ruin the effect.

Such a cloth can be made to do for both exteriors and interiors in a play containing many scenes. The change is made principally by lighting. A garden, for example, can be represented by a flower-bank groundrow behind which

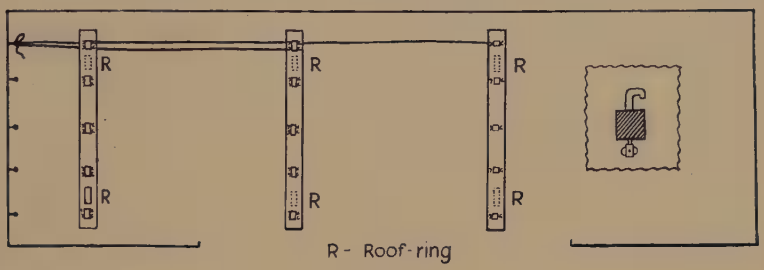

FIG. 7

lies a row of lamps directed so as to shine up the cloth. The white light on the blue muslin gives a passably good sky effect, as shown in the photograph. To change the scene to a room, the groundrow and lights are removed, and conventional doors and windows are placed upstage and at the sides. The muslin, being now its own colour, makes a neat background, much preferable to badly-hung curtains.

There are one or two drawbacks. You cannot insert doors, etc., by taking out a section as you can with curtains, so all entrances must be from the sides of the stage. Only windows can face the audience, but the small frame on legs that is often used with curtains will be useless here; it must be a full-sized flat with the window built in or painted on. The areas below and above can be painted to represent the supposed wall of the room.

To return to the cloth. Should the wall behind be of light colour or have anything on it that will show through the transparent material, a second thickness will be required. It need not be carefully prepared; any dark material, if not blotchy, will serve. This ought to have been done on

The Shoemaker's Holiday stage. But if the wall is fairly smooth and plain, its colour matters little. The lighter it is, the darker must be the blue of the muslin.

It is wise to experiment with odd yards of the material so as to get the colour, sewing, and lighting satisfactorily settled. Carefully planned and used, the muslin is quite effective and economical, but it must not be considered a perfect substitute for proper curtains and a calico backcloth.

It may be added that muslin, hung plain or gathered, is an effective auxiliary to all scenic equipment in plays with a vague or poetic atmosphere.

The virtues of the cyclorama, or curved back-cloth, are fully discussed elsewhere in THEATRE AND STAGE, and there is no doubt that it is an exceedingly valuable aid to artistic staging. Its great drawbacks are (*a*) the amount of room it takes up, since its edges come quite a long distance down stage and interfere with scene-setting. The space it encloses is better left out of all calculations of acting-area; (*b*) the difficulty of hanging it. This is not so great on a permanently-equipped stage, but is a real problem in a temporary erection for each production.

If, however, you have a really deep stage, it is worth attempting. Do not try for a completely semi-circular shape; that shown in Fig. 6 is better.

If well slung on lines and pulleys, as in *A*, or well supported, as in *B*, gaspipe or strong conduit holds the cloth from above. It must be bent by an expert metalworker to ensure evenness, and is easier to manage if it is given a firm joint in the centre. Otherwise, it follows the same lines as the ordinary backcloth.

LINES AND PULLEYS

I have often been astonished at how little many amateur societies use the ceiling over their stage. A set of pulleys and lines is of the greatest value in scenic work, since it is frequently possible to hang everything—curtains, backcloth, lighting and proscenium—from the roof, and thus have no trouble with bracing. All borders, etc., can be minutely adjusted so as to hang level, all curtains can be made to reach the floor exactly, and all lights can be lowered so as to give full power while remaining out of the audience's sight. Even when the ceiling is faced with plaster, it is usually possible to pierce through to the joists with a number of large screweyes, about 3 in. broad, with $1\frac{1}{2}$ in. holes, in the positions shown in Fig. 7. You then get two pieces of 2 in. by 2 in. timber, nearly as long as the stage is deep. At distances on each piece corresponding to the positions of the rings you attach hooks or pieces of bent bar-iron (see Fig. 6). Pulleys are screwed into the wood on the lower sides, lines arranged, and the three bars are taken up and hooked into the rings. Some catch or wire binding should be arranged to ensure that the hooks do not slip out. This device is not to be recommended when properly fixed pulleys are possible, but it is valuable when you are performing in a hall not meant for dramatic work, or where the architect's professional pride will not allow rows of pulleys to spoil the appearance of his hall.

SCENIC EFFECTS—II

By A. E. PETERSON

Founder, Sunday Night Adventurers; Secretary, Kingston Marionette Players, etc.

WHEN Wagner wrote his operas he imagined scenes which, in the ecstasy of creation, were real enough to him, but which when they had to be translated into terms of practicable scenic effect seemed almost impossible to arrange. This fact may perhaps explain why some of the more spectacular operas are so seldom seen. In many of the operas the scenic effects play an important part, and are, in fact, almost indispensable. How much of the effect would be lost, for instance, if the wonderful music written for "The Ride of the Valkyries" had to be played without the aid of some visual effect showing them riding wildly to Valhalla. In the third act the Valkyries—women warriors—eight in number, are seen galloping across the sky carrying in front of them on their saddles the bodies of heroes who have been slain in battle, with the exception, of course, of Brünhilde who is carrying the body of Sieglinda. When this remarkable scene was staged at the Opera at Paris the audience saw in the foreground well down stage a built-up rocky spur of mountain that was boldly silhouetted against a sky, across which the Valkyries passed. The effect was arranged as follows. At the back of the stage and extending right across it was a tall wooden structure similar to that used for a switchback or the scenic railway one sees at pleasure fairs. The top of the structure carried a narrow platform, along which travelled small stands, fitted with wheels, on which were mounted life-size models of the Valkyries. The noise of the wheels was drowned by the music. Immediately in front of the structure was hung a blue transparency, upon which a battery of effects lanterns, placed at the back of the built-up rock section and out of sight of the audience, threw the shape of moving clouds. The horses appeared to gallop up an incline, and the motive power was supplied by a wire cable that passed over a pulley and was attached to a counterweight that was loaded with additional weights from the working platform as the effect was put into operation. The illusion was perfect when the horsewomen, illumined by the light from a powerful projector thrown diagonally across the stage, appeared to materialize out of the moving clouds and became visible through the blue gauze that hung immediately in front of them. There are, of course, other ways of obtaining this kind of effect. The Valkyries may be suspended from a steel cable and pass across the sky along guiding wires, whilst it is quite possible that in the future the Theatre and Film will combine to produce visual effects that will maintain the spirit of the opera and at the same time appease the critics, one of whom during a Covent Garden production complained that this particular illusion was spoilt because although the horses were supposed to be galloping their legs never moved.

Siegfried is another opera that demands the assistance of mechanical effects. In this case Fafner, the Dragon, is killed by Siegfried, who after tasting its blood is enabled to read the thoughts of Mimi, who means to poison him. The dragon used in the Paris production was a gigantic affair built on a long sloping structure, approximately 45 ft. long, 5 ft. wide, and 6 ft. high at its highest point. In the centre of the sloping platform a second platform carried the shaped dragon, 15 ft. long and 8 ft. high, from the interior of which two men operated the mechanism controlling the eye, mouth, lighting, and fire and smoke effects. This platform was hinged at the lower end and the front upper end was raised so that when the dragon was slain it could be lowered about 18 in. The tail, a huge piece of apparatus, was mounted separate from the body, and was fixed to a wooden base by strong spiral springs that allowed the tail either to wave or quiver as occasion demanded. Three men worked this particular part of the effect, one to control the up-and-down movement and another the side-to-side movement, whilst the third man co-ordinated the tail movements with the body movements. Underneath the sloping

platform three men provided body movements by means of ropes and winches and a musician with a special trumpet supplied the noise effects. The illusion as seen by the audience was most impressive. In *Nibelungen*, the film version of the opera, Siegfried meets the dragon, which he slays, in the depths of a forest, where it guards the treasure of the Nibelungs. This dragon was more like a gigantic alligator or some prehistoric monster, but it breathed fire and smoke like any ordinary dragon. It weighed nearly two tons, was 70 ft. long, and travelled on rails running along and over a deep trench, from which its movements were controlled by a number of men. Inside the dragon a dozen men were required to operate the neck, leg, body, and other effects, and the setting in which the scene was played was built on a large scale. Stage dragons are not always built on these generous lines. In some productions the requirements are met by a small dragon carried across the stage on an adjustable platform that allows the dragon to be raised or lowered to whatever height is required, and is also supplied with an up-and-down motion to suggest either a running or springing movement. The body of the dragon rests on a small platform on which a man may sit with the upper portion of his body in the front portion of the dragon, from where he can easily operate the various strings, wires, or springs that control the head and body movements.

Mermaids

The illusion of mermaids swimming about in the depths of the sea is arranged on similar lines. In this case a strongly constructed platform fitted with rubber wheels or castors supports a shaped cradle in which the girl who represents the mermaid or siren reclines at her ease or gracefully makes the movements of swimming. The moving platforms are hidden by a piece of scenery representing the uneven bottom of the sea that effectually masks them, and the whole effect is seen through a blue or greenish transparency. The supporting rod is painted to harmonize with the backcloth, and in addition is also hidden by the folds of the siren's draperies or by lengths of seaweed that the mermaid either carries in her hand or appears to trail after her.

This effect is sometimes arranged by suspending the siren from the flies by means of wire cables, but without the aid of special apparatus and harness the only movement that is possible is a swinging one that may not be suitable.

Eugene O'Neill, in his play *Where the Cross is Made*, suggests an under-water scene by means of lighting and body movements. The scene is Captain Bartlett's "cabin," a room in his house furnished after the style of a ship's cabin, with a row of portholes for windows and a skylight in the ceiling. A binnacle lamp over a compass hung in one corner of the skylight lights the room. Captain Bartlett has already lost his reason and his son Nat is on the verge of insanity. Sue, the daughter, is quite sane, and during the scene that occurs, although she is on the stage, she sees nothing of the ghostly visitors, who are only part of the hallucinations of the captain and his son. Captain Bartlett imagines that the crew of the *Mary Allen* are returning, bringing with them gold. Bartlett hails a ship that is not there and receives an answer that is an echo of the same hail from Nat. Then they hear Horne, Cates, and Jimmie Kanaka approaching, and the noise of the wind and sea ceases. "A dense green glow floods slowly in rhythmic waves like a liquid into the room—as of great depths of the sea faintly penetrated by light." Nat, who is now as mad as his father, draws Sue's attention to it but all she sees is the moonlight. "The green light grows deeper and deeper," and the noise of a door slamming downstairs is heard, bare feet patter up the stairs as Bartlett throws the door open to admit his ghostly visitors. As he welcomes them in the audience sees "The forms of Silas Horne, Cates, and Jimmy Kanaka rise noiselessly into the room." They bring with them a heavy chest, which they carry up the companionway leading to the roof. As they come on to the stage "Water drips from their soaked and rotten clothes. Their hair is matted, intertwined with slimy strands of seaweed. Their eyes as they glide into the room stare frightfully wide at nothing. Their flesh in the green light has the suggestion of decomposition. Their bodies sway limply, nervelessly, rhythmically, as if to the pulse of long swells of the deep sea." They are still "swaying" as they go up out of sight and in a few moments "The green glow disappears. The wind and the sea are heard again. Clear moonlight floods through the

portholes," and the scene becomes normal once again.

An interesting play from the point of view of stage effects is Ware's *Bothwell*. This is one of the few plays in which a direct reference to panorama effects is made. The play is a drama in four acts, and concerns the fortunes of Mary Stuart from the time she leaves the shores of France until her escape from Lochleven. The play opens in "The Guard Room of the Palace of St. Germain, near Paris," and by the time we arrive at the third scene of the first act we find ourselves on "A ship at sea, built as viewed from the bows. A cloud panorama forming the distance commences moving. Discovered—Mary Queen of Scots asleep, and Alice seated on a cushion on the quarter deck. Around them Brantome, Chatelard, Douglas, Darnley, sailors, etc. Sunset effect on this group. The movement of the vessel is slight. The clouds move very slowly. The captain gives various orders through his trumpet. The Queen is waked because she wants to see the coast of France when it is "but a line on the sea." Soon the captain expresses his fear that a storm is brewing and immediately "the ship moves more unsteadily, the clouds move more rapidly, dusk gradually comes on." There is more talk of the weather, and the captain orders "Luff, luff," and almost in the same breath commands "Reef all sails." The helm is put to starboard as "The ship sways still more. The clouds become heaped in appearance. The wind is heard," and after three lines of dialogue there is "A pause. The action becomes more violent. A violent rush of wind carries away rigging and a sail, also the captain." A voice calls "Man overboard," but as the darkness is now complete he is given up for lost. The wind increases, and the ship rolls heavily. Female voices are heard chanting a slow *Ave Maria*, which is followed by a loud explosion of wind, and thunder, and a crash of wood." Bothwell orders "Down with the mast," and as the noise effects increase "several sailors run to the mast and are blown into the sea. Loud cries are heard, and the hymn is joined by men's voices. Bothwell immediately calls for an axe and "Axes are brought by the sailors. Bothwell, Chatelard, and others seize them. The mast is cut. The sound of crashing wood must be heard off. The mast falls overboard with a splitting noise." The vessel rights herself, soundings are taken, and "the wind ceases somewhat. The rocking of the vessel is not so great. The clouds go more slowly." The Queen is reported to be praying as "The *Ave Maria* is heard again in entirety. The wind abates. The motion of the vessel is but slight. The panorama clouds become serene, and the moon appears full and bright," and at the end of the act Mary confers the dignity of an earldom on Bothwell in recognition of his services in saving the ship from disaster. The second act is "Netley's Alehouse in a common quarter of Edinburgh," and an opportunity is taken to stage a ballet of gipsies, who dance the Tarantella, "the male dancers humming the air with their closed mouths." The Queen and Rizzio have just arrived when Darnley enters drunk. The Queen unmasks Darnley, who recognizes her and Rizzio. The second scene is a "Corridor at Holyrood; a practicable door, tapestried. Night," and in a scene that is most affecting one sees Rizzio done to death in a manner that closely follows the historical description of the event. In the third scene of the third act the setting is "A corridor in the Abbey of Kirk-o-Field, night. The scene built diagonally left to right. A Gothic window opening on a balcony. Chair. Discovered Bothwell, Allan, dressed as a valet. Three armed men all looking to the right." They are about to set the train of gunpowder that is to explode the mine under Darnley's house. An "Armed man opens trap. The trap must be bordered with wood to give idea of thickness." The end of this scene and the beginning of the following one are played without a break. The train is fired and "A loud explosion is heard. The entire scene is blown up, producing slight fire and smoke. *N.B. All the scenery must go up*. The explosion brings to view Scene IV: Interior of Holyrood Palace. The Great Hall. At extreme back the Queen, in white satin, is seated. Dancers in court dress gradually enter dancing in slow measure. The noise of the explosion must not cease before the music begins, and this music, of a slow, staccato, minuet character, must move from *pianissimo* to *forte*. Many gentlemen, including Douglas, stand round Mary, who smiles and bows." The effect which this remarkable change

of scene had upon the audience can well be imagined. The final scene is "Lochleven. The lake takes up the whole of the stage. The end of the Castle of Lochleven; one window only seen, and that lit up. Between the base of the castle and the water a rock extends. Halfway between the basement and the lake is a practicable rampart. There is a slight beach between the base of the rock and the water. Moored under the rock is a boat in which lie concealed two men. The moon is seen near the water, and sinking behind it. Below rampart a watchtower and door." There is a sentry on duty who is relieved and as the soldiers move off there is heard a soldiers' song. The play after supplying more stage effects and exciting situations than was usual, even in those days, falls away in the last few seconds. Mary is in the boat as Bothwell and Douglas begin to struggle under the ramparts of the Castle. They are challenged by the sentry, who, receiving no reply, fires and rouses the garrison. Just before the sentry fires his musket Mary has uttered a shriek, whilst Bothwell has loudly called out "Treason—The Queen, the Queen," but this does not seem to have been heard. Bothwell receives the bullet and falls. The boat is pushed off, and to escape capture Bothwell throws himself in the lake as an officer looks over the rampart. Torches are held down but as everything appears to be tranquil, the officer assures the sentinel that "'Twas but thy thought. On guard!" The officer retires, and as the sentry continues his rounds the voices of the soldiers are heard, but the words cannot be distinguished, and the curtain falls.

A Remarkable Effect

Another remarkable scenic effect that is worthy of notice occurs in Edward Stirling's historical drama, *The Three Black Seals*. This play was first produced at Astley's Theatre on the 2nd of May, 1864. Anne of Austria, Louis XIII, Marchionesses, Counts, and Chevaliers rub shoulders with pages and guards. Secret panels, statues that move and disclose secret passages, and closets in which nearly all the characters hide in turn are numerous. The curtain at the end of the play was most exciting, the situation being reminiscent of the style of Edgar Allan Poe, who had then been dead about fifteen years. The scene is "The Red Chamber." A room richly and heavily decorated. A barred window. A large closet with glass doors. A door leading to a corridor in which is a fireplace. Carpet on the stage enclosed on all sides. Moon seen through the window. Music. Sylvie de Noyes slowly unlocks the door and peeps in." When she has made her entry she explains to the audience through the medium of a long soliloquy that the room is a kind of Bluebeard's Chamber. She is disturbed and seeks safety in the closet, through the glass doors of which she can see all that happens. Somewhere in the room is a chest of jewels, the hiding place of which is a secret known to two persons only. Count d'Iglese, who believes that he can find the secret hiding place, enters the room to try to discover the treasure. The door is locked from the inside, and in the closet are Sylvie and Marguerite who has also arrived on the scene. As he presses the secret button he laughs wildly, "Now I triumph over all. (Music of a peculiar character, the heavy corniced ceiling is seen gradually to descend.) I can easily wrench a bar from yonder window and descend unseen. (Looks up. By this time the ceiling is half down.) Horror, horror, what have I done? The ceiling falls down on me. I shall be crushed to death. (Runs to window and tries bars.) No—no—I have not the strength—the key. (Feels for it.) That door . . . lost. . . . Ah, misery. (Runs to closet.) Closer, closer it comes on me. Wife, Marguerite, for the love of mercy spare me. Open, open, I will not harm you. The accursed secret kills me. Give me life! I am not fit to die! (Ceiling presses him down, he endeavours to keep it up with his hands raised up, forced on his knees by the pressure.) Mercy. Not yet. Give me a moment. (Falls on his back.) I will not die! (The ceiling crushes him, and takes the place of the carpet on the stage. Another ceiling exactly like the one that descends is discovered when the action takes place. When the ceiling is on the stage the closet doors fly open and Marguerite falls out fainting. The door is forced open and La Venne rushes in)," and the play ends.

THE SMALL BOY AND THE SUPERS

By D. GRAHAM DAVIS
Editor of "The Gilbert and Sullivan Journal"

FINALLY, in the survey of the parts that make up the Savoy operas, we come to those humble members of the cast—the "supers." In this respect an amateur society is usually better off than a professional company. Professional supers are engaged as and when required, and go through their parts in what is often a none too convincing manner after a hurried rehearsal at the hands of the stage-manager or his assistant. But amateur supers can receive as much instruction as that given to any other member of the cast. There are always to be found certain members or friends whose acting abilities may be most pronounced, but whose lack of vocal powers precludes them from active participation in the chorus or in principal parts. Such is the appeal of the Gilbert and Sullivan operas that people join as honorary members merely for the pleasure of being allowed to attend the rehearsals. Such people are not loth to make themselves useful; one way in which this is done is by walking-on as supers.

In addition to supers, Gilbert made use of a small boy in some of his operas, and let it be said once and for all *it must be a small boy*. To allow a girl to play, say, the midshipman in *H.M.S. Pinafore* completely demolishes, not only the stage picture, but the ship-board atmosphere of the opera. It also has the effect of reducing the opera (or, for that matter, any similar work) to the level of a revue. The ideal Gilbertian small boy is really small in stature; his age, say, about twelve years. He must be keen, unself-conscious, and, above all, self-effacing.

One must guard against the deplorable tendency, in amateur circles, to give undue prominence to child players. Naturally there is a certain interest in the work of a clever child, but this must never be forced at the expense of the general ensemble. The Gilbert boy is a small part of the whole—usually a bit of local colour, as it were—and he must be kept within the true focus and perspective of the opera.

Both supers and the boy appear in *The Sorcerer*, the boy, Hercules by name, actually having a line to speak. He is dressed in page's uniform, and comes on at Alexis's call, obviously interrupted in a raid on a jam pot. In view of the name (which should not appear on the programme), the smaller the boy the richer is the effect. There is also a stately family butler, who is seen to open the front door of the mansion whenever a character makes an entrance or exit from that direction in the first act. This butler, assisted by a younger footman and Hercules, hands round the mugs of tea with which the villagers are regaled at the close of the first act. These three servants should be dressed in a distinctive modern, but not ornate, livery.

For *H.M.S. Pinafore* we need a larger, and better trained, body of supers; the Sergeant of Marines and his squad—its number varying from two to four, according to the size of the stage. The man to whom the sergeant is given should have a good carrying voice, so that the few commands that fall to him—"Present Arms," "Left Turn," "Halt," etc.—can be given efficiently and correctly. There is no reason why the amateur super should not be able to do this; one recalls professional instances where the commands have been most realistically uttered—but the voice has been that of one of the stage officials, and, heard from the front rows of the theatre, this voice has too obviously come from the wings. The marines should be carefully drilled in the necessary rifle exercises. The "Shoulder Arms" of the '70's must be used, rather than the modern "Slope Arms." Quite apart from any other consideration, this is far more easy to achieve on a crowded stage. Plenty of time spent in the drilling of this small body of men will be amply repaid by the effect of an efficient squad of marines that will be obtained.

Then there is the small Midshipman who receives one of Little Buttercup's sticks of peppermint rock, and who is prominent during Sir

Joseph's inspection of the crew and after the arrest of Ralph in the second act. It is largely on account of these little incidents that one so rarely sees a satisfactory portrayal of this part on the amateur stage. The error of introducing

Photo by J. W. Debenham

THE GILBERTIAN SMALL BOY
As he appears in *The Yeomen of the Guard*—self-possessed yet self-effacing

a girl in the part may have been made, or else it has been allowed to get out of focus. As has been shown, there are one or two occasions on which the midshipman is a prominent figure in the stage picture, but no more importance attaches to these incidents than would be the case in real life. And a midshipman, despite the tender years at which he assumes responsibility, is very small fry indeed. Once the names of the midshipman and of the sergeant of marines were included in the cast. This has long since been discontinued. The proper place for the names of the players (and indeed of all the supers) is with the chorus.

One super is required in *Iolanthe* to represent the Lord Chancellor's train-bearer. This character accompanies his principal on the latter's first entrance. He holds the train of the Chancellor's cloak during the song, "The Law is the true embodiment." Consequently this super is, for a few moments, very much in the eye of the audience. The ability to keep an absolutely straight face, to be able to move easily, and to bring some dignity to this tiny cameo are important. The train-bearer has to make a gliding step to the left or right as the Chancellor makes his little leaps in each verse. At the end of the song, the Chancellor will turn to the train-bearer, who will loop the robe over his lordship's arm, and retire gracefully, backwards, into the wings. The train-bearer should not be represented as a page-boy. He is one who has grown old in the Lord Chancellor's service.

Gilbert laid down that none of his actors was to appear in woman's clothes, and vice-versa. This tradition, apparently, was not intended to apply to the supers, since we always find that the professional "Daughters of the Plough" in *Princess Ida* are played, not convincingly, by male supers. Provided the material is available, these picturesquely titled fetchers and carriers of Castle Adamant might well be taken in amateur performances by players of the right sex. There should be three or four of these women, who are best described as hefty (rather than buxom) Amazons. In appearance, bearing, and by virtue of their barbaric attire, they should present a direct contrast to the more dainty femininity of the girl graduates. Their duties are to bring on the food and drink for the luncheon in Act II, and to arrest and hold in custody the three princes when the masquerade of these young men is discovered.

A minimum of two supers, in addition to the boy, is needed for *The Mikado*; a larger number is a distinct advantage. These men form the fearsome looking body-guard that precedes the

Mikado. According to their number, so they enter in one or two groups. Having marched on the stage, they turn with military precision to face the audience, march down to the footlights, turn, and take up positions near the bench on which the Mikado and Katisha eventually sit. This must be fitted in to the music, so that the stage is left clear for the actual entrance of the emperor and Katisha. The guards stand, immobile, all through the Mikado's song and the following trio. After this number, when the chorus exits, so do the guards leave the stage independently, by the nearest wing. The guards reappear, after the chorus has entered, for the finale, during which they stand in line across the back of the stage.

These men can also be usefully employed in the first act as coolies. They appear through the double doors at the back, and stand to either side of it, before Ko-Ko makes his first entrance, disappearing through the doors when the chorus exit is made after the "Little List" song. After Katisha has made her dramatic appearance—as soon as she has advanced to the front of the stage—these coolies again come on and take up the same positions as on the earlier entrance, remaining in position, with arms folded and impassive faces, until the curtain has fallen. With the present dresses, there were introduced two female attendants on the Mikado. These will scarcely concern amateurs, since the costumes in question are not generally available. Two girls from the chorus take these parts. They follow closely behind the Mikado and Katisha in the processional entrance, and stand in the background, in the centre of the stage, while the monarch is singing. At the end of this song, he makes a gesture of dismissal, and the attendants move round to, and take up positions behind, the bench. This is an effective touch, if nothing more is introduced, but it is impossible with the costumes usually supplied to amateurs.

The small boy reappears in *The Mikado* as Ko-Ko's sword bearer. He comes on behind Ko-Ko when the Lord High Executioner first appears. The boy comes down stage, and kneels, with his forehead on the ground, during the song, "Taken from a County Jail." At the end of the chorus, Ko-Ko places the point of the sword (or the axe with the new costumes) on the ground in front of the boy, who rises, takes the sword in both hands, runs up to the door, turns, and stands in front of the door until the general exit after the "Little List" song. He is not seen again. The sword-bearer's business has been described at length because so many producers allow the boy undue prominence, and one has seen unauthorized, supposedly comic, business introduced for him.

THE PAGES IN "THE GONDOLIERS"

These girls, as recommended in this article, are two choristers who appeared as contadine in the earlier scenes

Most important of the supers in *The Yeomen of the Guard* is the Headsman. It is essential that this part be not allowed to look after itself, or filled in at the last minute, as much depends on careful rehearsing. The entry has to be timed exactly to the music; indeed there is a particular note on which the axe is brought down with a thud on the block as the Headsman takes up his position. This is the chord at the start of the sixteenth bar after letter "N" in the finale—the last bar on page 94 of the current vocal score.

Hum this passage, and see how exactly it is fitted to coincide with the fall of the axe. From this point until the curtain has fallen the Headsman has to stand rigid, pervading the stage with his motionless, sinister, presence. One deprecates the occasional practice of allowing a spot light to shine on the Headsman at the end of the act. The final picture is not that of the Headsman standing by himself, but of Elsie lying, fainting, in Fairfax's arms, and Jack Point rushing from the stage, appalled by the appearance of the Headsman, who still stands, like a rock, unmoved by all the commotion.

The other supers in this opera vary according to circumstances. Two are essential—the Headsman's assistants. They have to carry on the block and, later, to seize Wilfred at a sign from the Lieutenant. Struggling and protesting, the jailor is half dragged, half pushed, from the stage by these two men. A telling piece of atmosphere can be achieved by the introduction of a chaplain, in white cassock and cowl. He follows the executioner's assistants, and, when the block has been placed in position, makes the sign of the cross above it. He then retires to the background, where he remains, as if in prayer, until the hubbub at the news of Fairfax's escape. The chaplain slips off the stage unobtrusively during this commotion. The part of the chaplain, incidentally, can be recommended as a useful, though unofficial, occupation for Leonard Meryll. It beguiles the monotony of this actor's long wait, and there is little chance of recognition. The lowered lights and the shadow cast by the cowl make the removal of Leonard's moustache sufficient safeguard, although it is better that the pallor of a priest's face be assumed in place of Leonard's more robust complexion.

Four or five men, dressed as soldiers, should accompany the Lieutenant and disperse the crowd after Jack Point's and Elsie's scene with the citizens. These supers might also appear just within the archway in the first act finale, and thus help the yeomen to line the way from the tower to the scaffold. These soldiers, however, are rarely seen in amateur performances, the dispersal of the crowd being undertaken by a few of the yeomen.

When Fairfax appears in the second act finale, he should be attended by two richly dressed gentlemen. These may either be supers or, as is more usual, be taken by two of the citizens. The first and second citizens, who would probably be recognized, should not be given these parts. Among the citizens in the first act is a boy. When the crowd is dispersed, after the number, "I have a song to sing, O!" the boy breaks through the ring of soldiers (or yeomen) and rushes towards Jack Point. Putting his fingers to his nose, he shouts "Yah!" at Jack and beats a precipitous retreat.

The boy makes one more appearance in *The Gondoliers*. Here he is a cheeky little drummer boy in the second act. Like all the other small boys in the operas, he should be kept well in the background. He is seen at the opening of the act, and is on the stage during the dancing of the cachuca. He is full of beans during this number, standing on the steps of the throne, waving his arms and swaying his body to the music. At the end of the dance he sinks exhausted on one of the thrones, fanning himself with his handkerchief. Here he is found by Don Alhambra, who takes him by the ear, and leads him to the wings. Scarcely has the Don relaxed his grip when the boy returns, makes a long nose at him, ejaculates "Yah!" (just like his brother in the previous opera), and flees before the Grand Inquisitor's anger and foot.

There are two pages in this opera, in attendance as train-bearers to the Duchess and Casilda in the second act. One sometimes sees quite small children used for this purpose, but this is not without its dangers, nor is it traditionally correct. Not only may too much attention be drawn to these mites, but they are apt to look about them and, by slight movements, detract from the picture. These parts do not fall within the "small boy" category, and it is quite in order for them to be taken by girls, but they should be of such an age as not to be excited at the idea of a stage appearance, and therefore able to carry out their small but important task in a neat and unobtrusive manner. Best of all is it to follow present professional precedent, and to take two evenly matched girls from the chorus for the pages. This is feasible even with the smallest chorus, as these two can be on the stage, as contadine, until after the cachuca, having ample time to change during the scenes and two musical numbers that ensue before the ducal party appears.

HOW TO PLAY A CHARACTER PART

By CONSUELO M. DE REYES

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THE main key to success in any character part is to study the character for light on the words, and not the words for light on the character. The man, the character, should come first, then his thoughts, then his words. The actual words are the last to be considered. They are the roof of the structure one builds; the solid foundation and the walls should come first. A player must, therefore, know not only those thoughts that the character experiences, but also the thoughts that he does not express. In life we put into words only a small fraction of the thoughts that pass through our minds; while our companion talks we turn over in our brain a great many things that we might reply, but we speak only those that seem to fit the moment best. On the stage, if our impersonation is to be lifelike, we must know the man we are portraying well enough to do something similar. This is the very essence of all character impersonation. Some producers, in order to save time and labour, make the mistake of giving the members of their company play copies from which it is impossible for any actor to tell whether he is a taxi-driver or a clergyman. The cues have been cut so abruptly that the parts possess no inter-play or coherence. With an abbreviated part of this kind the actor gets a knowledge of the words before he has any idea of what they are all about and before he has any idea of the character of the man he is to portray. The logical way to build up a character portrayal is to get a clear and firm knowledge of the man, and for the actor to make that character's thoughts his own. If the words are to be learnt intelligently, then the thought that generates them, the character of the person who generates the thoughts, must be known. Let us take Shylock, and see if, from a study of the lines spoken by him, the author's conception of the part can be realized. There is always a danger in playing such a well-known character of allowing tradition to play too great a part in the analysis. Shylock has often been played by great actors as a man full of dignity and a great Jew, and a natural inclination will be to follow in their footsteps. But actually, with Shylock, or with any character new or old, we ought to follow with an unprejudiced mind the author's reasoning,

EXAMPLE OF EFFECTIVE RUSSIAN CHARACTERIZATION

With use of cheap printed cottons and background of Russian handwork.

and allow the character to expand before us as the author wrote him, and not take our interpretation second-hand from anyone. Shylock first enters with Bassanio, and the early dialogue reveals that he is a shrewd business man, and that he hates the Christians. Then follows his soliloquy, which is used by the author as a quick means of revealing character. There is no hidden meaning. The words stand for absolute truth; the author has put into them the direct thoughts of his character.

In his soliloquy Shylock says of Antonio: "How like a fawning publican he looks. I hate him for he is a Christian. But more for that, in low simplicity, he lends out money gratis and brings down the rate of usance here with us in Venice."

Now we know that Antonio is the reverse of a "fawning publican," for he is a fine man,

generous to a fault. Shylock's mind and judgment are, therefore, distorted, and the next two lines show that he values money more than he does his religion. The lines—

> If I can catch him once upon the hip
> I will feed fat the ancient grudge I bear him

speak eloquently of his vengeful disposition.

EXAMPLE OF DANCE CHARACTERIZATION

Shakespeare definitely emphasizes the point that Shylock's greed is a greater factor than his religion, and he is shown to us as a cunning, avaricious man.

This preliminary outline is carefully filled in as the play proceeds. Jessica confesses that her home is unhappy and that Shylock has said that he would rather have Antonio's flesh than twenty times the value of the sum owed him. Shakespeare misses no opportunity of driving home the cruelty and greed of Shylock's nature. "Were he out of Venice, I can make what merchandise I will." In other words, Shylock desires to kill Antonio so that he may be unhampered in his commercial operations. We have now found out that Shylock is a certain kind of man with whom certain considerations will always come first, and if the character is to be a City magnate, or a politician, or a domestic tyrant, we can visualize his essential characteristics in the same way.

For the character parts of comedy, such as Falstaff or Don Quixote, many artificial but amusing accessories, such as make-up, sword-play, battles, oaths, and jests, can be brought in to assist the interpretation. The player will probably have to act more than when he is portraying Romeo or Hamlet. He may strut and roar and brag and wink and the audience will probably hold its sides, but he will not move us deeply or reveal to us the sublime heights of pity or terror or the mysteries of romantic love. In any impersonation of comedy character parts, a great effect is frequently gained by ingenuity in the repetition of a phrase, or by cleverly thought-out stage business. A recurrent gesture, a master passion, a type, are frequently the foundation-stone of comedy acting. Bardolf has his red nose and his bully swagger. Falstaff has his enormous bulk, and in humorous tricks he is the life of every party. Corporal Nym is a dark, hinting little man with "that's the humour of it manner." Malvolio has a vain strut, a cross-gartered leg, and a vanity that leads with a fatal Nemesis to its own confusion.

In acting such parts, the method of finding the mood is frequently that of trial and error, with the director selecting the best. To find the pose best suited to the needs of the play and to hold it is frequently the business of those who play such parts. The danger lies in over-acting the by-play, and in neglecting the more subtle humour of the lines. To avoid this, the only stage business which should be used is that which serves to enhance the lines, to make them clearer, or to bring out their humour. There is always a danger that the passage of the play to its climax will be retarded, whereas things must be kept going fast enough to keep alive an interest in the progression of events. Too much stage business hinders such progression. It is an excellent thing to train actors in the creation of roles, and for this purpose Shakespearean character roles will first commend themselves. Practically all the scenes of *As You Like It* are excellent for comedy or romance. The characters of Rosalind, Jacques, Orlando, Touchstone, and Audrey are especially

delightful for youthful actors, and the play is, perhaps, the highest point in English romantic comedy for its poetry, its fresh forest greenery, and its youthful spirits.

A more mature romantic comedy than *As You Like It*, and famous for its low-comedy group, is *Twelfth Night*, with Maria, Sir Toby, Sir Andrew, and Malvolio, and for the charm of its boyish heroine, Viola. Where it is required to give an abridged version, low comedy scenes are always better, for romantic scenes need the play to complete them.

Shaw's *Androcles and the Lion* and his *Caesar and Cleopatra* afford excellent character studies, and dramatized novels such as Jane Austen's *Pride and Prejudice*, Dickens's *David Copperfield*, Kipling's *Light That Failed* and many stories of O. Henry, will all provide excellent scope for character study.

A great aid to the characterization of a part is to be found in costume. Every costume should do two things: it should aid the audience to characterize the wearer, and it should help to distinguish him from the other characters.

A costume will succeed in characterizing the wearer just in proportion to the extent that the artist understands and grasps the idea of the character whose costume he designs. The problem is exactly similar to that of designing a set for a scene. The one aim is that all costumes should be appropriate. A successful costume must suggest just the kind of person that the action of the play will unfold. Hamlet's "inky suit" must show at a glance the despair of the man, while the bright costumes of the gay court by which he is surrounded help to characterize the other persons in the play and to deepen the contrast between him and them.

The type of flashy character in a modern play who desires to "show off" may be shown as well by the checked suit in extreme fashion, the bright tie, the imitation pearl pin, as by the empty laugh and the too facile tongue. As in the case of scenery this question of the appropriateness of costume to character is almost entirely subjective, and no absolute standards can be established. The producer must make the costumes he designs the most suitable for the characters as he understands them, translating the mood of the characters into his colours and lines.

The second important aim in emphasizing character by costume is to make the costumes assist in distinguishing the characters from one another. It is not sufficient that a costume should be merely suitable for a character—it must make him stand out of his surroundings. In *Hamlet*, Horatio, as the friend of Hamlet, may have a costume similar in many ways to that worn by Hamlet himself. This will help to indicate his relationship to Hamlet, and will distinguish him from the courtiers who are the friends of the King. But his costume must also be sufficiently unlike Hamlet's, so that the most casual glance will distinguish the two men from each other.

EXAMPLE OF VICTORIAN CHARACTERIZATION
Note poise of figures and costumes.

In *The Romancers* there are two old men, Bergamin and Pacquinot, who are constantly on the stage together. They must be kept distinct from each other, although each is the supplement of the other. There must be a unity and yet a variation about the colour and line of their

costumes. The coat of one can be longer and fuller than that of the other. One can wear huge cuffs and a striking feather in his hat because he is more fantastic in speech and action than the other. One can always carry a stick of some sort. The designer has just the same problem as the producer—that of keeping the characters distinct from each other.

Another great aid in the study of characterization is the voice. It is through the voice more than any other physical organism that we learn the player's age and character. Musical training is the greatest factor in voice interpretation. Even those who do not possess specific musical ability can study any long passage in their part as though it were written in music, splitting it up into phrases of different lengths. This will give the sense of "timing," which is essential to good speech, and avoids monotony. Then in each phrase the important words must be selected and the climax fixed. In giving the speech, the player will work up to this climax, so that the important point of the sentence is sharply defined and stands clear. This is known as "making the point." The less important words will fall away in minor tones. The whole process of making the audience realize the character—known as "getting it over"—consists of making this sharp differentiation between character, costume, and speech. Much of the art of the stage can be learnt in the theatre itself, but if one were asked the primary essential for a player, the answer would be found not in physical appearance or technical ability, but in voice. Without a marvellous voice, Bernhardt, Forbes-Robertson, Duse, would have been as bereft as a voiceless Caruso. A fully controlled voice is essential to the great artist.

The easiest method of learning how to control the voice is to learn to sing. Players are discovering more and more that singing gives poise, breath control, tone quality, and variety to the voice, but much can be done by taking up the correct position when speaking, and thus giving full range to the voice. When a boy wishes to call to a schoolfellow across the river, he does not sit down to do it; he rises, plants himself on his two feet, squares his chest, takes a deep breath, and, putting his hands to his mouth, lets out the required amount of sound. Instinct takes him, like the dog when it howls, naturally into the correct position to make his tones effective. As the voice is produced by wind on strings and by the re-duplication of their vibrations by resonators, it is essential to have the instruments in the best position to perform. The following is the natural position.

Stand up straight, back to a wall, feet slightly apart with the weight a little on the balls of the feet, chest up, head up and looking straight ahead, but without drawing the chin back against the neck and with arms and shoulders loose and easy. This is the position of alert attention, a position that differs from the soldier's attention in that the body is relaxed, at ease, and not tensed. The knees should be straight, but not stiff, and the axis of the body perpendicular, with a slight tilt forward just off the heels. If an actor tries his words in this position he will at once see the difference in tone between them and when he is speaking in a lazy, slouched position. The correct position gives a fuller, easier tone, as the entire vocal organism is ready to work without interference. Try the effect of standing erect and talking to someone across the street, and then of sitting to do so but without raising the voice. The actor should always keep this upright position when walking, as it tones up the body and gets it unlimbered for vocal work. Let him picture himself as carrying off a great situation and walking with an important air down a wide avenue, as one who has earned the right to carry oneself well, with a springing step, chest out and lifted up, abdomen in, chin level and up. It is a sign of health to walk in this manner, and health is essential to correct speaking. The athletic, upright, easy figure, full of vitality and grace, is the first essential both of pleasing stage presence and of a good voice.

INSURANCE

By DUDLEY S. PAGE
Author of "Law of the Amateur Stage"

APART from those larger and more important legal matters that have already been dealt with in THEATRE AND STAGE, there are other matters of rather less importance that arise occasionally in the administration of societies.

The most frequent of these is, perhaps, the matter of insurance, and it is, indeed, a matter about which few societies trouble themselves. But the time may none the less arise when they might wish they had. There are risks taken in every production against which any prudent business man would protect himself. It should, therefore, be the duty of every secretary to bring these risks to the notice of his committee, and thus at least relieve himself of any personal blame in the event of a claim or a loss arising.

Among the risks that might arise under the heading of insurances are the following: Workmen's compensation; loss through unavoidable cancellation of performances, and loss or damage to scenery or costumes by fire or water.

Claims under the Workmen's Compensation Acts do not ordinarily arise in the case of voluntary workers, and would not apply to the members of the society receiving injury arising out of the performances or rehearsals, although such persons might, in certain circumstances, have a right of action against the proprietors of the theatre at common law, but those who run places of public entertainment usually protect themselves against third party claims.

There is a liability in the society under the Compensation Acts to pay compensation to any person employed in the course of production who meets with an accident whilst so employed. And since many societies employ some such person or persons it is incumbent upon them to protect themselves against the risk. It might arise in the case of a paid producer, or of stage-hands or scene shifters if employed directly by the society, or indeed of any persons paid for work done during the course of a production.

The main provision of the Workmen's Compensation Act, 1925, is set out in Section 1 of that Act, which provides as follows—

> If in any employment personal injury by accident arising out of and in the course of employment is caused to a workman, his employer shall be liable to pay compensation in accordance with the provisions of the Act. Provided that—
>
> (*a*) The employer shall not be liable under this Act in respect of any injury which does not disable the workman for a period of at least three days from earning full wages at the work at which he was employed.
>
> (*b*) If it is proved that the injury is attributable to the serious and wilful misconduct of that workman, any compensation claimed in respect of that injury shall, unless the injury results in death or serious and permanent disablement, be disallowed.

The definition of a "workman" is set out in Section 3 of the Act as meaning any person who has entered into or works under a contract of service, and whether the contract is express or implied, or is oral or in writing. It may, however, be noted that by Section 3 (2) of the Act the following persons are excepted from the definition of "workmen," namely—

> A person whose employment is of a casual nature, and who is employed otherwise than for the purposes of the employer's trade or business, not being a person employed for the purposes of any game or recreation and engaged or paid through a club.

But it would be risky to say that even an odd-job man, casually employed in the circumstances for which he would be likely to be so employed, would not be within the operative scope of the Act. In any case, he would be employed for the purpose of a recreation or for work in the employ of a club.

Apart from the "odd-job" or "casual" employee the paid producer would certainly seem to come within the scope of the Act. There are, of course, other circumstances, both legal and otherwise, which might exclude liability, but the prudent secretary or committee will cover the

risk first and consider the question of actual liability afterwards, especially as the risk can be covered for a few shillings only. Do not forget that a claim, should it arise, might run into hundreds of pounds, and by Section 5 (3) of the Act the liability falls upon the manager or members of the managing committee, so that it would extend to the Secretary and to all or any member of the committee.

Having dealt with workmen's compensation, let us consider the risk occasioned by unavoidable cancellation of performances. Such cases have arisen within the knowledge of most of us, and might, of course, arise again. I refer more particularly to cancellation caused by destruction of the theatre by fire, epidemic disease, royal demise, national or local calamity, strike, earthquake, civil commotion, failure of light or power, illness of principals and, lastly, though unhappily by no means unlikely, the strike of any sufficient number of irresponsible members of the company.

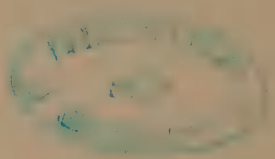
All these risks happen suddenly and cannot be avoided, but the loss arising from such contingencies can and should be avoided by insurance, for the loss would be considerable in most cases, and, again, the liability would fall upon those responsible for the production. Insurance can be effected through any insurance broker, and should cover the total estimated expenditure of the production. The takings of any performances that might have already taken place would, of course, have to be deducted from the claim. The rates are naturally somewhat heavy, but if a society is affiliated to a central association such as The National Operatic and Dramatic Association or the British Drama League, which has a specially appointed broker, the rates are considerably less than those quoted in isolated cases.

With regard to open-air performances, galas, pageants, etc., there is always the added risk of loss arising from rain. This risk can also be the subject of insurance, but this class of insurance depends upon the amount of the rainfall, and the premiums vary according to the amount stipulated. The premiums are fairly heavy, and although the rainfall might be sufficient completely to ruin the show it might none the less be insufficient to reach the stipulated amount as recorded by the rain gauge.

A final risk might arise in the case of loss or damage to costumes or scenery by fire or water, and either in the theatre or in transit. Many of the costumiers and scenic artists undertake this risk themselves, either in whole or in part, but care should be taken to see that the risk is set out in the contract for hire of costumes or scenery, and to what extent it covers the risk. It would certainly extend to damage by water occasioned in quelling fire, but probably would not extend to damage occasioned by rain or storm in transit.

In conclusion, it cannot be too emphatically stated that the risks here enumerated are real. All can be covered, and those who are wise will take the prudent course and insure. Those societies affiliated to a central association can obtain fullest particulars and rates of each class of insurance by writing to the official broker, and, as already stated, at rates considerably less than those usually quoted.

If you are not so affiliated you will be wise to become so without delay, for this in itself is a form of insurance, in that it protects the amateur stage in general and your society in particular. Indeed the saving that would arise from these insurance facilities alone would probably be more than sufficient to pay the annual subscription.



Mr. Hermon Ould

Photo by Swaine

ASPECTS OF DRAMATIC TECHNIQUE

By HERMON OULD

Author of "The Dance of Life," "The Moon Rides High," "John Galsworthy," etc.

NO handbook, rules, prohibitions, examples, or hard work will make a playwright of one who was born without the dramatic instinct; but given the instinct, he may derive profit from examining the principles which inspired the work of playwrights who have succeeded in their art, even though the scrutiny should lead to his scorning their principles and disregarding their practice. The playwright of genius will almost inevitably find a way of his own, and if he has anything worth saying to say, will proceed by trial and error until he achieves his goal by inventing the technique most congenial to his mind. The would-be playwright whose talent falls short of genius, however, will not be forgiven his blunders. The least that will be expected of him is a reasonably close acquaintance with the canons and limitations of his art.

It should be borne in mind that the drama, unlike other "creative" arts, is largely dependent upon a number of factors outside the control of the artist. A painter sees his picture exactly as he has painted it: no other personality intrudes between the work and its creator. He can watch its progress, shape it and change it, and bring it to a completion which, whatever its shortcomings, is what he alone has accomplished. Even the composer of music has a fairly close control of his medium; and although one interpretation of a work may differ from another, the range of possible variation is more or less fixed by an immutable notation and a system of marking which can be as lavish as the composer desires. The dramatist is much less happily circumstanced, and the aspiring playwright would be well advised to envisage some of the limitations that hedge his craft about.

To start with, the most important part of his medium is that unknown quantity, the human being. It is safe to say that except in those cases where parts have been written especially for particular actors, no playwright has ever seen a role played precisely as he conceived it. Unlike the novelist, whose characters are fixed for ever in his mind, the playwright must be prepared to see the creatures of his imagination in some degree distorted, however intelligently the actor interprets the part. The more vividly he has imagined a character, the more is he likely to be shocked when he sees it played. Physically, the actor will falsify his inward vision; the actor's voice will seem unfamiliar to his inward ear; the actor's personality, however skilfully adapted, will only approximately resemble the personality of the character as he, the author, conceived it.

Nevertheless, to write parts for particular actors is open to serious practical and artistic objections. Practical, because except in the rarest cases a dramatist cannot command the services of a particular actor even for his leading role, and it would be a piece of incredibly good luck if he had the services of a whole company at his disposal. Even repertory companies, like Miss Horniman's pre-War Gaiety Theatre at Manchester, or Stanislavsky's Moscow Art Theatre, or the present Liverpool Repertory Theatre, are only relatively permanent: their personnel is in a state of flux and one season's cast differs substantially from the next. Artistically, the practice is almost indefensible, and is only to be recommended to playwrights whose gift for creating character is so slender that it needs the personality or peculiarities of a particular actor to stimulate it. A role adapted to the personality of one actor is likely to be lifeless when interpreted by another.

Secondly, although in ideal conditions the setting of a play may conform almost exactly with the intentions of the author, conditions are so rarely ideal that one must be prepared to accept a compromise. The room which has existed in the author's mind during the process of creation will probably only resemble very superficially the room which the scene-painter and stage carpenter place before him at the dress rehearsal. The mountains, glaciers, caverns, and

hilltops which have served as the background to the author's imagination will take on entirely different appearances as soon as they have been fitted to the limitations of a stage by a scenic artist with his own personality to express.

Thirdly, between the author and the play looms the producer. Now, the producer in the modern theatre plays almost as important a part as the financial backer himself. The backer may determine the policy of the theatre, but, the play once chosen, no dictator could be more dictatorial than the producer. The author, if sufficiently prominent, or lucky, will be consulted about the cast and may, if he unites pluck with luck, have some chance of expressing an opinion at rehearsals; but his power of veto is somewhat academic and his choice of actors is in any case limited by financial and other considerations. Moreover, in most theatres, certain actors and actresses seem to have a divine right to jobs and often lay what appear to be undeniable claims to leading roles.

But even if the cast is an ideal one, the producer will not necessarily handle it in a way which commends itself to the author. Most producers—and rightly—have theories of their own which they wish to exploit, tricks of production which they wish to try out, ideas about lighting, and so forth; and although all these factors may be intensely interesting in themselves, they remove the play further and further away from the author's control, leaving him almost as detached an onlooker as the dramatic critic who judges the play by the performance.

Fourthly, an even more important collaborator than the producer, the actor, and the scene-designer, is the audience. It is self-evident that a play does not rightly exist until it is produced on the stage of a theatre; it is scarcely less axiomatic that it does not exist in the fullest sense until it has been played before an audience. Not only is there a subtle psychological bond which links performers with public and determines in what degree a production is successful or not; but the chief aim of the producer's art is to calculate the effect which certain factors—actions, movements, inflections, tricks of lighting, timings, silences, and a myriad others—will have upon an audience, and until these have been tried out and have succeeded the work of the producer cannot be said to have passed the test.

The art of the theatre is largely the art of "making an effect," and presupposes an audience. If *rapport* between players and public is not established soon after the rise of the curtain, the play is in danger of never coming to life. Remembering the variability of audiences, their incomprehensible uncertainty—enthusiastically alive to-day and inexorably dead to-morrow—we shall recognize the importance of their contribution to the dramatist's art. An audience is not interested in intentions: it judges by results and ought not to be asked to make allowances. It has no time for reflection until the curtain descends: effects, therefore, however subtle, must not be ambiguous. Whatever esoteric meanings may be there for subsequent discovery, they must carry a face-value meaning which is not subsequently belied.

From all this it is clear that the drama is a co-operative art in which the author plays an important, but not the only, part. The author who wishes to control the expression of his art, who shrinks from the contaminating hand of another artist, should leave the drama alone and save himself much irritation, despair, and heartache. But once the importance of the four collaborators with the author—actor, scene-designer, producer, and audience—is admitted and accepted, the would-be playwright may proceed to consider some of the principles which go to the making of a play.

Unity

A play, like any other work of art, must be an harmonious whole; however diverse its parts, they must be so related that an effect of unity is produced. The modern dramatist does not trouble himself about the Aristotelian "unities" of time and space, which decreed that the action of a play should be continuous and the scene constant—and, indeed, the practice of the Greeks themselves only superficially adhered to them. Unity of a more important and subtler order is demanded, depending on a nice sense of proportion and a feeling for what is relevant. It is not necessarily much concerned with the division of a play into accurately measured acts: a play can be in one, two, three, four, or five acts, or in a series of scenes of odd lengths, and either succeed or fail in attaining unity. Mr. Bernard

Shaw's *Getting Married* is not divided into acts or scenes at all; its action is continuous and its setting unchanging, but it is doubtful whether it thereby achieves an effect of unity. Ibsen's *Peer Gynt*, on the other hand, which follows its hero's life from boyhood to old manhood, through scenes of the utmost diversity, is a unified whole.

Unity, then, is a mental or spiritual quality, dependent for its attainment upon the sensitiveness and conscience of the artist. Actions or speeches dragged into a play in order to make an effect not inherent in the development of the theme destroy its unity; and fantasy and farce are no less subject to this rule than so-called realistic drama. The apparent irrelevancies of farce must be as carefully selected as the superficially more logical action, or they will destroy the flow essential to a successful farce. Fantasy follows laws of its own, but they are *laws*, and the waywardness of fantasy is only apparent, not real. There is no inconsequence about Housman's and Granville-Barker's *Prunella*.

Conflict

All arts have their dogmas. The drama is beset by them, and if the high panjandrums who invent or support them could have their way, the drama would become one of the most rigid and limited of arts instead of what it is by nature, one of the most fluid and diverse. One of the most persistently repeated dicta is that drama, all drama, is conflict. Brunetière[1] was probably the first to utter it, but it has been repeated over and over again by people who have never heard of that distinguished French critic. It is only a half-truth. Many famous plays exemplify it; as many more give it the lie. In any play there are bound to be various currents which run counter to one another, and presumably no play exists in which the hero steers a course entirely free from obstacles. But to deny the right of existence to plays which are not based on conflict is to set up an arbitrary and stultifying limitation to the scope of the drama.

The most that can be justly claimed is that conflict determines the course of more plots than any other single relationship; but it would no more be true to say that drama cannot exist without conflict than it would be to claim that all conflict is drama. A quarrel on the stage, as in life, may be an extremely tedious and undramatic affair; ten minutes of carefully pointed dialogue, in which there is no hint of conflict, may be intensely dramatic. Drama may show one man in antagonism to another, or one idea in antagonism to another, or man in conflict with the state, or in conflict with the world, or Hamlet-like, in conflict with himself; but it may also show, and be no less dramatic in the showing, man progressing from one state of mind to another, from one emotional state to another; it can show man passing from ignorance to knowledge, from foolishness to wisdom; it can picture phases of society humorously, vindictively, satirically, or approvingly, and can pillory the foibles and stupidities of the age by showing them the reflection of themselves. It can inspire by showing heroism in which the element of conflict has no place, and a love passage unmarred by differences that is as dramatic and as stimulating as a passage of arms.

Conflict, then, although often an important ingredient of drama, is not an essential ingredient; there are many first-class plays in which it has no place and there will be many more when playwrights refuse to be bound by rules-of-thumb and shibboleths invented by well-meaning but often limited theoreticians.

Action

"Actions speak louder than words" is almost a truism in the theatre; but the word "action" as it concerns the drama has been much misunderstood. It is true that drama without action is almost a contradiction in terms. A play in which nothing happened would be unthinkable; a play in which there were long stretches of inaction would be undramatic and boring. But action does not necessarily mean, as it is often alleged to mean by those who are readier to use clichés than to think for themselves, physical movement. Complete immobility is often dramatic, and physical movement is often lacking in dramatic significance. Physical movement on the stage should be used sparingly, more sparingly, indeed, than it is used in real life. So many of our movements in daily life are aimless and our gestures meaningless. Watch people at home, or in a restaurant, in the street or in a railway

[1] Ferdinand Brunetière: *Etudes Critiques*.

carriage, and you will be amazed by the physical restlessness which characterizes many of them. Their hands fidget; they pat their hair, finger their faces, adjust their clothing, cross and uncross their legs; they move from one place to another for no apparent reason and indulge in gestures which seem to bear no relation to what they are saying or thinking. The psycho-analyst would no doubt deduce peculiar and interesting facts from all these apparently inconsequent activities; but as the average member of an audience is not a psycho-analyst, the actor who employs a gesture or makes a movement which does not immediately convey a recognizable meaning is not only wasteful in his technique but is actively misleading. A meaningless gesture is not merely useless; it is positively harmful and destructive of continuity. Continuity is a word which has been used before in these pages and will no doubt be used again, for it relates to one of the essential attributes of dramatic art. However broken up the action of a play may be, the dramatic thread, like the thread of life, must remain intact or theatrical suicide will be committed. When the curtain falls on an act or a scene, or a black-out brings about a pause in the physical action, the complex of emotions or ideas which the dramatist has aroused in the audience must go on working, perhaps consciously, perhaps subconsciously, so that when the time comes for the curtain to rise again the public's mind is alert and expectant. Indeed, the action of a play might almost be said to take place in the mind of the spectator.

Dramatic action, then, does not necessarily imply physical movement, although physical movement is sometimes involved in it. If John crosses to the window for no ostensible reason, the movement may be necessary for stage-grouping or for some other purpose known to the producer, but it has nothing to do with dramatic action. If, however, John, having just confessed that he is bankrupt, crosses to the window in such a way as to awaken in the audience's mind the thought that he is about to throw himself out, that is dramatic action, because it carries the emotional plot one step further. If Jane, accused of murder, stands transfixed and speechless, that very immobility is dramatic, expressing innocence or guilt as the author decrees.

In a word, dramatic action is the movement from one mental or emotional state to another, and no play, however quiet, however lyrical, however spectacular, can exist without it.

Hermon Ould

THE CAST

By MARY KELLY

Author of the Pageants of Selborne, Rillington, Bradstone, Launceston, and "The Pitifull Queene," Exeter, etc.

AN early start should be made in recruiting for players and workers, and it is advisable to have ready some kind of synopsis of the pageant when doing this, in order to interest people. With this, the Secretary may ask to address the meetings of various organizations in order to get support from them, and, if he has a power of description, he should be able to give them an idea of what the pageant will finally become. The best supporters of any pageant are always found in societies that are working with some social or artistic aim, and are already a community—local amateur dramatic societies, women's institutes, British Legion, young people's organizations, and so on. If any such body undertakes an episode, it has within itself a spirit of co-operation and of teamwork that is infinitely valuable to the organizers. Moreover, it knows how to use this work to the benefit of its members by getting the utmost out of it educationally and artistically. If the first approach is made to individuals there is nothing to hold them together until the interest of the thing has gripped them, and it takes some little time to make a real cement of this interest. Any organization that is asked to take an episode will feel a pride in making it as good as possible, for the honour of the club or company, or whatever it may be, and a friendly rivalry will arise between the episodes. It will recruit players from outside its own membership if large crowds are needed, but the episode will appear under its name, and it will do the necessary spade work. Incidentally, it will probably add to its membership from among the individuals whom it has drawn in, for many firm friendships are made in pageant-acting. One of the best groups with which I ever worked was the Hampshire Hunt, which took over a Saxon hunting scene. They were already friends in the hunting-field, which made for a delightful spirit among them, but more than that, they spared no pains in the rehearsal and general perfection of their scene, and performed it as artists. Since then I have always asked for the help of the local Hunts, and have always found them to contain not only people who could ride, and who lost all self-consciousness while on horseback, but people who could really act as well.

The prospective players should meet the Pageant-Master as soon as possible in order that he may talk to them about the pageant and about what he expects of them. He has an opportunity here that he should not miss. His crowd will be enormous, and, mostly untrained, they will have little idea of what the pageant is going to be, of what they can do in competent hands, or even of what acting and the discipline of acting really are. He can at once make them feel that they have powers, and impress on them that only sound work will enable them to use them; he can make them feel that they are going to enjoy their work, and achieve something really fine; and he can make them respect and like him, which is extremely important. When this personal contact has been made, the Secretary's recruiting work will be easier, for people will know what is expected of them.

The main rehearsals, taken by the Pageant-Master, together with the dress parade, and performances, should be fixed at an early stage. The Secretary should then have a duplicated paper which he can put into the hands of every performer, giving these, and certain necessary conditions. If it has a slip at the bottom, which the performer fills in with his name and address it will supply a record for his office. Later, but not much later, a further list of rehearsals will be issued by the episode sub-producer. With these precautions, there will be no excuse at all for players who say, "Oh, you never told me the rehearsal was on Wednesday!" or "Of course I can't manage *that* week, my dear, I simply must go to Paris just then!"

Rehearsals will, of course, be in the evening to suit those who are at work during the day, and they should begin with absolute punctuality, even

if only a few are there. If the producer waits for principals, and they know he will do so, they will be later and later each time, and the crowd will get exasperated, and drop off. If the principals are avoidably late, it is well for them to see that understudies are being rehearsed in their parts; they will be punctual in future!

The cast is not easy to handle for a good many reasons, and the whole organization must be prepared for this. It is composed mainly of people who do not know anything of the necessary discipline of a production; they have no idea of the time that it takes to work at any point or to study a part; they have, perhaps, never used their imaginations very much, and all this has to be made clear to them. To begin with, they are quite casual about punctuality at rehearsals, or even about attendance, and when they do attend they feel that it is a social function, and that they can talk freely. Sooner or later the Pageant-Master will have to deal with them and to give them "a piece of his mind." Once should be enough, and the Pageant-Master will know when to apply this tonic; afterwards he will get their attention, and can begin to awaken their imagination and power of expression. He has to make them understand that everything that every single person does, while anywhere on the acting area, counts; and he must repeat this many times during rehearsal time. Unless the players get this well into their heads, and really do come right into the scene, the temptation to look off the stage into the auditorium will be too much for them on the day and they will shirk the discipline.

Crowds

Village players are the best possible crowds. They are entirely unselfconscious, and can throw themselves into a scene with real abandonment. The mere fact of being in a crowd is so unusual for them that it excites them, and they give the utmost attention to their producer. In recruiting, it should be made clear that the crowd work is important, and that the best players are needed for this, quite as much as for the principal parts. No one should feel that a part in a crowd is a small thing, and that it does not matter whether he attends rehearsals or not. I once heard two ladies discussing a pageant. One said that she would like to be in the crowd, but that she couldn't manage the rehearsals! Her friend replied, "Oh, *that* doesn't matter at all! We all have substitutes, and one goes one day and one another!" Which was enlightening.

Village players are also better able to speak and to move out of doors than townsmen, and as the men can usually ride they are valuable material.

Principals

Type casting is almost inevitable for the principals, since they have so often to represent well-known historical characters; but it is essential that they should be able to act as well. In the familiar Queen Elizabeth scene, it is disappointing to see an Elizabeth who looks the part to perfection as she is carried in in her litter, but who roars as gently as any sucking dove when she has to act. They must have good carrying voices, they must have a "presence," and often they must also ride. Now it is usual, as a matter of compliment, to cast the "County" in the parts of Kings, Queens, and great figures of history, because they have the manner of the aristocracy, but it is a dangerous practice. The manner of the aristocracy, or of Society, to-day, is not that of past days, and, speaking generally, they cannot assume any other manner. The speech of history more nearly resembled our country dialects than the thin flat tongue of the lady or the gentleman to-day, and there is a greater dignity in a Westmorland farmer than in a modern peer. Even for types, it is better to be quite indiscriminating about class, and to make for the real thing, and it is always better to have people who can assume the right character than those who merely resemble it. The best place for the County is in the representation of its ancestors. They will be happy in such parts, and can carry them off; they can wear lovely clothes and heraldry, and so on, and feel themselves as important as the principals. The unpunctuality at rehearsals, caused by the sacred nature of the dinner-hour, or by late tennis parties, or treasure hunts, will matter less to the producer in such parts than in any others. Their inclusion in the cast has a definite value, as many more people will join in if they feel that they will be mixing with Countesses, or even Honourables, and it has Press value, but it is well only to put them in parts where defection does not matter.

Understudies will be found, as rehearsals

proceed, from among the keenest and most talented of the crowd. Having attended rehearsals regularly, they will know the geography of the scene, and be pretty well aware of what the producer wants, so that they can step into principal parts easily. If possible, they should be allowed to play the part during one performance at least.

Children and Animals

Children are always needed, and, well handled, are a gift to the producer. They do not distract the audience as they do on an indoor stage, but they add greatly to the beauty of the effect, and are also capable of strong emotional acting. There is no need to put them always into pretty-pretty parts, for their imagination is strong, and they can express such emotions as fear and sorrow very poignantly. If gaiety is needed, they will add to it tenfold. The schools from which they are drawn should be chosen carefully, for the pageant reveals the particular character of the school remarkably. Generally speaking, the elementary schools will give a freer, more vigorous, performance than the higher grade, as the repression of emotion that is the creed of the upper classes always affects pupils of these schools in any artistic work. But here and there are schools in which the drama is practised regularly and under good producers, and these will certainly contribute a great deal. The main trouble lies in examinations, which seem to take place all through the summer.

A Pageant-Master is sometimes lucky enough to get soldiers, though the danger with these is that military duties may interfere with rehearsals without notice. Not only are soldiers invaluable as the military of any period, but in any other parts. They know how to wear costume, how to move, and how to speak loudly and do what they are told. More than that, they throw themselves into a scene with hearty enjoyment, and really let themselves go over crowd work.

Dogs, too, delight an audience, but being more concerned with their own affairs, they do not act as well as horses. The jealousy that exists among amateurs is nothing compared to the jealousy among dog players, and the latter give freer rein to its expression. Certain dogs belong to certain periods, and should not be used out of it; foxhounds, for instance, were not used in Shakespeare's day, though deerhounds and wolfhounds would be in the picture. In a scene of a period when wolves did exist in England, wolfhounds would be essential, and sometimes these can be had, for advertisement in the programme, from a special kennels. In medieval scenes, small greyhounds led by the ladies or the pages are a charming decoration, and the species that can only be called "Dog" is seen in most medieval pictures. Spaniels, from the "King Charles" in the Restoration scenes, to any modern scene, can be introduced, but care should be taken not to use completely modern types. Avoid friction among dog players by keeping them on a leash.

Discipline

Discipline is so important that it is impossible to over-estimate it, and yet it must be, to some extent, veiled. There is one curious thing common to all pageant-players—they are determined to see the show as well as to act in it. This they must not be allowed to do during its performance, though they should be encouraged to watch rehearsals. It must be told them over and over again, it must be written in their paper, and posted up as notices, *that no player must be seen in costume unless he is acting in his episode.* The whole performance must be treated as if it were taking place in a theatre, and the stage life and real life must be kept completely separate. They must change between performances if they wish to go out to see their friends, and they must remain behind until their episode is over. Even after endless exhortations, rebels will still be found on the day, but they must be dealt with firmly. Nothing gives a pageant a more shoddy look than the groups of performers half in costume and half out, lounging about among their friends, and nothing can more completely shatter the illusion that it has taken months to create. The Press delight in incongruities of this kind, and pay more attention to pictures of Lady Blank as Queen Elizabeth, talking to Lord Dash as a medieval bishop, who has taken off his mitre and put on his Homburg, than to anything else. With a large cast it is extraordinarily difficult to prevent players from creeping round bushes or climbing over walls in full costume and taking up a good place, in full view of the audience, to watch the scenes.

In order to ensure that the cast do none of these dreadful things, it is most necessary that careful organization be done behind the scenes.

The entrances and exits must be arranged so that no outgoing crowd will meet any incoming one; one person will be stationed at each to see that everything is in order, and will give out and take back the necessary props. Large notices, "SILENCE" and "NO SMOKING," will be needed a little way back, and he will have to see that these are rigidly kept. The entrances must all be easily accessible from behind; if a number of soldiers are to pour over a wall, for instance, there must be plenty of ladders for them. The man in charge of the exit has to keep the players out of sight until they make their entrance, and a line should be given beyond which they should not pass. (But they will, if they can!) The cue for the entrances is given by signals, and he must watch for these, and respond instantly. The signals are given in different ways, according to the financial position of the Committee; they may be flags, or telephone, or bells, or loud speakers; if possible, the last are best, as they enable the whole crowd as well as the man-in-charge to hear.

I have mentioned the possible evil doings of the cast, but many of these will not occur if the players are happy and comfortable, and not allowed to get too tired. At Oberammergau, after the first performance, players come and go between their appearances, and Pilate may wait on his guests at dinner. There is no reason why pageant players should not do likewise, if they are thoroughly trained at rehearsals. Each episode must be perfectly ready when the preceding episode goes on, but when the first two performances have been given, the sub-producer will know just how long it will take to get them ready, and can allot them a certain time for arrival. When there are many children in the cast this is especially important, for several days of performance, which mean hanging about behind the scenes for hours, are bad for them. The value of several dress rehearsals for each episode comes in here, and, in due course, the costume and make-up take a short time.

Dressing accommodation should be well behind the scenes, and there should be enough benches for everyone to sit on between scenes. The players must be free to laugh and talk there as much as they wish, and they will then be far more willing to keep complete silence when they are anywhere near the stage. To secure, if possible, a barn or disused stables for dressing-rooms will save the expense of marquees, and be more convenient. There must be water within reach, and plenty of lavatory accommodation. The tents or dressing-rooms should be fitted like the episode workrooms, with clothes wires all along the side or in alleys up and down the middle, on which the costumes can go on their own hangers. The players will then put their own clothes on the hanger when they dress, and replace the costume when they change again. Long trestle tables, with a supply of mirrors, will be needed for make-up, and a special room should be set aside for the expert maker-up who does the principals, and puts finishing touches all round. Each Wardrobe Mistress will bring as many dressers as are needed for her episode, and each will be armed with material for mending. It will be necessary to have a place for washing and ironing during performances, in case of bad weather; besides, muslins and starched linens need freshening each day.

There should be a refreshment stall near the dressing tents, so that all performers can get their tea when they want it—an important matter when many women are gathered together! The players' car-park should be near the dressing-rooms, if possible. Many people prefer to dress in their cars, and the pressure on the dressing-room is relieved if they do so.

The Property-Master will also want some place for storage of props, and a small mending shed, as accidents will happen. It is always wise to make a few extra weapons if there is to be a fight, for some will certainly get broken. Players should never be allowed to keep their own properties; they will either lose them or play with them, and either may be disastrous.

Before the final rehearsal and performance each player should be given a paper telling him exactly what he is to do, and where he is to go: he must report to the Sub-producer, and will get his clothes in one place, his crown in another, and his sword in another, &c. This will save the Secretary much questioning, and will make for good order behind the scenes.

Temporary stabling will be needed for horses. The Grounds Committee will have to arrange for this, and also for the loan of any empty stables that there may be; anyone who has charge of horses at a horse or an agricultural show will know how to house the horses properly.

EMOTIONAL MIMES

By M. GERTRUDE PICKERSGILL, B.A. (Lond.), L.R.A.M. (Eloc.)
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AFTER a study of broad emotions, Joy, Fear, etc., proceed to the more subtle ones. A few examples will suffice.

Having expressed Joy, ask for expressions of Pleasure, Bliss, Ecstasy, and *then* (not before the exercise) get the players to discuss the nature of these and differentiate them.

Follow the same method with other groups of emotions. For example: After expressing Fear attempt Apprehension, Horror, Terror, and analyse and differentiate in the same way as in the former group. Next, let the players work through a series of subtle emotions. For example, from Apprehension to Fear; from Fear to Relief; from Amusement to Silent Laughter; from Dislike to Hatred.

Players should always work these exercises at their own time, taking no notice of others. Studies of this kind promote thinking, concentration of mind, and the sincere expression of emotion from *within*.

I hope most sincerely that players will in future study this subject of silent expression in groups and so eliminate that unnatural and terrible performance known as "putting in suitable gestures." Such effects were laid on from the outside as a sort of decoration, and had as a rule no natural significance whatever. The practice, too, of studying in front of a looking-glass is almost as evil. In the absence of a spectator, this may be useful to enable any one to correct a bad posture, but as an aid to significant facial expression and bodily gesture what can it do? The thought in the mind must be "How do I look?" "Is this right?" and that will at once change the expression to one of curiosity.

This part of the work is most useful in building up crowds, whether in a mime or in a written play.

Tell the players that bad news has just been brought by a messenger entering from the right (this gives them a focus), and let them express their reactions—

First, of a single emotion—Fear or Grief.

Secondly, of any emotion, according to the character that each one chooses to represent. It is always best to urge every individual in a crowd to imagine himself a real character—a friend or an enemy, a son, the Prime Minister, and so on. Crowds produced in this way are full of vitality and individuality of expression.

Apprehension

The next step is to suggest an outline story that involves action and emotion.

For example, *A*, An act of revenge and its result on the perpetrator; or *B*, Expectation and Realization.

Leave the players to work out their own stories; they will be most interesting in many cases, and it will be found that several interpretations are possible. A child climbing up to the store-room shelves in the hope of finding jam only to dip its finger in a pot of soft soap is a humorous rendering of *B*; while the story of a

mother happily preparing a tea for her child only to hear from an unseen messenger that it has been killed is a tragic rendering of it, which I remember was poignantly portrayed by a young girl whose emotional work had, in the early stages, been poor.

In working out a mime such as I have suggested a player will learn a great many useful things, and increase his power of emotional expression.

First of all, he has to "set the mime," i.e. place the scene before us, and to do this properly certain things must be borne in mind. All the actions must be clear to the onlooker. This means that the player must face his audience, and so place his unseen people and objects that he never turns completely up-stage unless it be to open an imaginary door or window. This seems a simple thing, but it is the invariable practice of beginners to devote three parts of their attention to the up-stage wall!

Secondly, imaginary doors, windows, and articles of furniture may not change their places during the mime! Therefore the player must remember exactly where they are, and to do so trains the mind to be accurate. Inexperienced players often walk through tables, take things out of drawers they have already closed, drop cups of tea to shake hands with the new arrival, and throw a ball from a clenched fist.

Thirdly, since any imaginary people introduced into the mime can be seen only through the mind of the player, it follows that *he* must never lose his mental vision of them: the spectators will see only his mental images and their reactions upon him. How clearly an unseen person can thus be conveyed to the mind is only to be appreciated by those who have really studied mime or watched good mime. The vivid mentality of Miss Ruth Draper peoples an empty stage as clearly as if the creations of her brain had a real flesh-and-blood existence.

In learning to bring characters to life in this way a player acquires an almost unbelievable power of imagination and concentration. He has to see his imaginary people from various angles, at close quarters or far off, and to do this means that he must, through the power of his mind, convey these impressions to his audience. What skilled eye-work this means! Further, he must show his own reaction towards the other "person," and sometimes even become a spectator of two or more imaginary players, show what they are doing, or how he regards them, etc. In this way he becomes inventive, learns something of the psychology of human emotions, acquires great skill in facial play, and loses self-consciousness in peopling his stage.

FEAR

TERROR
Note the eyes

HORROR
Note the mouth

THE IMPORTANCE OF COSTUMES

By HAL D. STEWART

Author of "Rizzio's Boots," "The Blind Eye," etc.

ALTHOUGH it is difficult to exaggerate the importance of good scenery, the scenery itself is only part of the mounting of a play. It is equally important that your hangings, furniture, carpets, cushions, and all the furnishing of the stage should harmonize and form, with the scenery, an artistic whole. This is obvious if you consider the matter. Window curtains and cushions that clash with each other or with the walls will destroy the effect of the most artistically designed and carefully built scenery. Furniture inappropriate to the type of room will strike a disturbing note. As a rule, producers realize this, and do their best to make the stage both artistic and correct. But amateur producers do not always remember that the costumes of the cast are also a part of the scheme of *décor*. It is quite as important that attention should be paid to these as to scenery and furnishings. The production should be one artistic whole, and the costumes are an important part of that whole.

This must be appreciated at the beginning, and the arrangements for the costumes and scenery made at the same time. All too often the producer does not see the clothes of the cast until the dress rehearsal—usually the evening before the first night. The scenery is arranged. The lighting rehearsal has been held. The producer has got the stage as he wishes it. Suddenly the whole effect is marred by the appearance of a character in a costume that is entirely out of key with the whole scheme of *décor*.

In all probability it is too late to get another costume, or at least to get the kind that is required. By a little foresight such a situation can easily be avoided.

If it is possible, the costumes should, of course, be designed at the same time as the scenery, and should be made either by members of the club or by a dressmaker. This is the only way in which the designer can hope to get exactly what he wants. The interesting design for "Malcolm," drawn by Miss Gwen Carlier for a production of *Macbeth*, could not be picked up easily in a theatrical wardrobe. Such a costume would require to be specially made. It is obvious that while it is extremely effective simply as a single costume, it must fit into a particular pattern. The costumes and scenery used with it must be appropriate. The lighting must be such that the colours are preserved.

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COSTUMES USED IN THE ORIGINAL PRODUCTION OF "RIZZIO'S BOOTS"

Societies are often scared by the difficulty of having costumes specially designed and made, and this often militates against the choice of a costume play. While, generally speaking, a costume play is more expensive than a play that is produced in modern dress, there is often no reason why the cost of costumes should be prohibitive. Many period costumes can be made without great difficulty or great expense, by an enterprising and well-organized society. Even if some of the more elaborate costumes have to be made professionally, this is often by no means as expensive a matter as many imagine.

Photo by Pollard Crowther

A Scene from Sir Nigel Playfair's Production of "The Importance of Being Earnest" by Oscar Wilde, at the Lyric, Hammersmith

The photograph of the first production of *Rizzio's Boots* illustrates a case in point. It was extremely important in this case that the costumes should be good. The scene is laid in the Palace of Holyroodhouse, but as the play was one of four produced on the same evening a curtain setting had to be used. Therefore, the atmosphere that was all important to the play could be got only by the costumes and the furniture.

The costumes were designed by Miss Ethel Lewis, who was aware that they were to be used against black draperies, and the play was greatly assisted by the fact that the costumes were designed to blend into an artistic whole. The elaborate costumes of the Elizabethan period are probably the most difficult that an amateur society will be called upon to make. In this case, the society was unable to make the costumes, and they were made by a professional dressmaker, but in spite of this the cost of the five costumes in the production was written off against performances of this play within a year.

Simple scenery is often effective in a costume play, and the scenery bill can thus be lower than usual, and more money be available for costumes.

If the costumes have to be hired—and there is often no alternative—make certain that you see them well before the date of the production. If you hire the costumes from a firm in the same town this is a simple matter. By far the best way in this case is for each member of the cast to go to have his or her measurements taken by the hiring firm, and then to try on the costume that it is proposed to supply as being the nearest in stock to the producer's requirements. Then arrange to have the costumes delivered some days before the dress rehearsal. This will allow the cast to try them on at a rehearsal. The producer will see them, pass those of which he approves, and arrange for others to be supplied when necessary.

If the costumes have to be ordered from a distance, great care is essential in sending the order. Self-measurement forms will be supplied, and these must be carefully filled up. Send also the fullest possible particulars of the colours and design required, giving, if you can, alternative colour schemes. This will enable the firm to send those costumes that are nearest your requirements. Water-colour sketches of the principal costumes should be sent. These are much less likely to lead to confusion than a written description.

COSTUME DESIGN FOR "MALCOLM" IN "MACBETH" BY MISS GWEN CARLIER

Even a rough sketch will give a better idea of what you wish than a long and detailed description. It will also be grasped much more readily by whoever is looking out the costumes. As a rule, you will find that the more trouble you yourself take, the more trouble will be taken by the supplying firm.

But it is not only in costume plays that costumes are important. They are important in every play, and it is noticeable that while in plays of a definite historical period the costumes do, as a rule, receive attention, in modern plays they are frequently much neglected.

The second and third photographs show the costumes of a production of *The Importance of Being Earnest*, by Oscar Wilde. This has been treated as a costume play and dressed according to the fashions of the nineties, when it was written. Notice the accuracy with which this has been carried out, and how the stylized scenery fits into the general scheme.

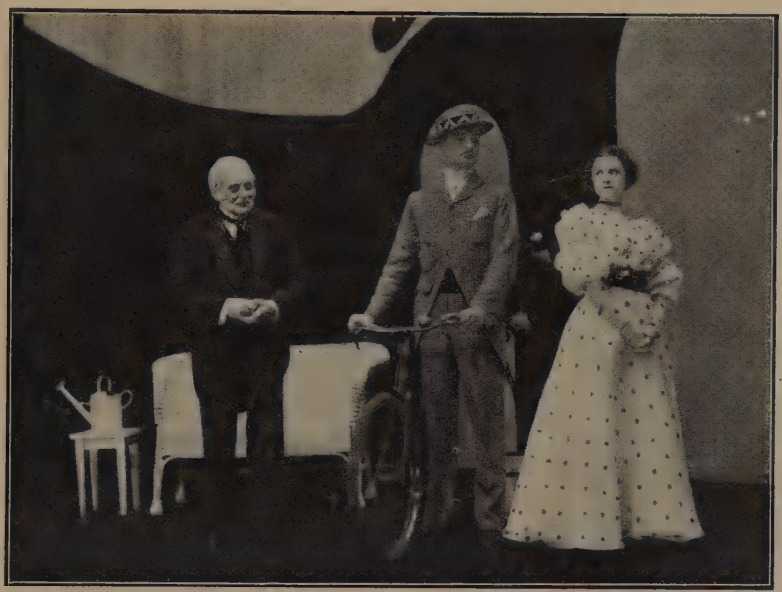


Photo by Pollard Crowther

COSTUMES USED IN SIR NIGEL PLAYFAIR'S PRODUCTION OF "THE IMPORTANCE OF BEING EARNEST"

The fourth photograph shows how costumes and props can be of paramount importance in a modern play. *Men in White* is, as the photograph suggests, a play about a hospital. In the scene of the photograph the scenery is of little or no importance compared with the dresses and props. It is by means of these that the whole atmosphere is suggested, and would be suggested were no scenery used. This scene would be perfectly effective if played in curtains. The whole attention is riveted on a central point, and lighting, costumes, and grouping combine to make this the case.

It is, however, in the more ordinary play of the present day, when the dresses are the ordinary clothes worn by people of our time, that least attention is paid by amateur societies to this side of the production. By far the greatest number of amateur productions are in this category.

It is quite as important that such plays should be as suitably costumed as plays dealing with a definite period.

In a modern comedy, wherein the members of the cast supply their own clothes, there is no sound reason why the producer should not see them at an early rehearsal. Yet they are frequently not produced until the dress rehearsal. The producer should insist on seeing during the first week of rehearsals all the dresses that the cast propose to wear. He should never rely on a description. This is most important where the women are concerned. Men's clothes do not vary to the same extent; they are not so brightly coloured, and thus they are not liable to interfere with a colour scheme. Nevertheless, they, too, should be seen. The suit suggested may be of the wrong description, or it may not be smart enough, or it may be too smart. Two suits may be similar in appearance. It may be necessary for an actress to borrow a dress. This may take time, and if borrowing is left until after the dress rehearsal it will probably not be done.

Guard against the selfish actress who wishes to appear smart whether such smartness is in keeping with the character or not.

Make certain that as far as possible all details are accurate. If you are playing a gardener, find out the kind of clothes that a gardener wears. If you are wearing a uniform, make sure that it is correct and that it is worn in the proper manner. Care taken in this way will be amply rewarded.

If you are in doubt about costumes it is a good plan to consult the *Play Pictorial*. Each number deals with a particular play, and most of the important London productions during many years are to be found in its files.

If you wish to ascertain the fashions in this country at any period within the past hundred years you cannot do better than consult *Punch*.

A society that makes its own costumes soon finds that it accumulates a considerable wardrobe. Costumes can often be used many times in different productions, sometimes as they are, sometimes with slight alteration. The more expert the members are in dress making, the more useful will the wardrobe be. An ingenious dressmaker can often, by making a simple alteration, completely alter the character of a costume.

THE OPERATION SCENE FROM "MEN IN WHITE" BY SIDNEY KINGSLEY
Presented by the Group Theatre and Sidney Harmon and James R. Ullman at the Broadhurst Theatre, New York. The production was directed by Lee Strasburg

Costumes must be properly looked after. A wardrobe is a valuable asset, and should be regarded as such. Precautions should be taken against moth and dust. The costumes should be accessible, and should be stored systematically so that a costume can be looked out immediately without going through many cupboards. It is a good plan to keep together all the costumes for each play.

A well-kept wardrobe may prove not only a means of saving money on future productions, but also an actual source of revenue, for costumes can often be hired to other clubs.

SUGGEST, CRITICIZE, CO-ORDINATE

By F. E. DORAN
Secretary, Manchester Playgoers' Club

THREE words, "Suggest," "Criticize," and "Co-ordinate," sum up the functions of a producer. Let me at once give credit where credit is due, and tell the reader that they are not my words. They came from that great master of the technique of production, Harley Granville-Barker, whose absence from our stage is a matter of the deepest regret to all who are interested in the welfare of the theatre.

Harley Granville-Barker would limit the producer to the phrase. Beyond suggestion, criticism, and co-ordination the producer should not go, except in desperation.

I open in this way to endeavour to smooth out the sharp edges of much that has appeared elsewhere. It may appear (in fact, does appear) that in my idea the producer must be an autocrat, beyond control or criticism. That is my framework. No authority, whether in theory or practice, will controvert the basic principles that have been adumbrated elsewhere. The framework of aspects of production that has been built has yet to be filled in. I put forward "Suggest," "Criticize," and "Co-ordinate" as a *method* of achieving a result.

FIG. 1. HULL PLAYGOERS' SETTING FOR "THE YELLOW JACKET"

The production of a play can never be the result of forces that are created by working to a physical formula. Emotion cannot be measured by a quart pot or the skill of a person conjured from the vasty deep. Production is the most co-operative thing I know, and all must be contributors if the play is to survive as a living unit. But the difficulty of attaining exactitude does not eliminate discipline and direction, and I am here anxious to tone down into working limits any suggestions of mine that might lead

neophytes to try to produce a play on the sergeant-major method.

A cast is not an army. It is not a unit to be drilled. It is a group of units (and this applies to the lighting and the scenery as well as to the human units) which have to be welded together. It is this welding that calls for the skill of the producer, a skill not only in the knowledge of his fixed units, but also in using people to get the best out of them. That best is obtained only when the producer shows that he can trust his cast and staff, and that they in their turn can trust the producer. This mutual trust paves the way for justified experiment in creative work. It is a producer's responsibility and artistic privilege to see the finished production in his mind's eye long before the human elements have quite grasped what he is aiming at, and if there is this mutual trust, then the repetitions of detail, the tiring rehearsals, the continual rubbing out and doing again, are made tolerable. A wise producer will take his cast into his confidence by pointing out what he is trying to achieve as a general result, and then encourage each section and unit in the section to contribute the personal touch.

FIG. 2. SETTING FOR J. HILBERT'S "FLIGHT OF THE QUEEN BEE" BY A. HEYTHUM FOR THE STATE THEATRE, PRAGUE

There are still a number of groups, amateur and professional, which permit a play to be broken up into watertight compartments, each working separately. The costumier supplies the wardrobe from stock; the scenery is standard stuff, used over and over again for different purposes; the lighting is at the discretion of the electrician; the props. are subject to the fancies of the stage manager, and the "producer" limits his control to positions and inflections. Such was the old method, and it must be admitted that some of the results were not bad. But the method does not produce the perfect ensemble. I have seen the castle from *Patience* in one production turn up the following week as the castle for *Hamlet*. I have seen the same old "oak room," "palace set," and "garden scene" time after time in farce, comedy, fantasy, and tragedy. I have seen costumes used in *The Gondoliers* as Spanish, Alsatian, Dutch, German, and Old English peasants' costumes. I have seen that range of costumes serve all plays from *King Arthur* to *Henry VIII*.

These are the haphazard methods that undermine the status of the producer and justify criticism of his power.

No cast of people, competent or not, provided they are willing to learn, should be expected to appear in a play hotch-potched together by such hit-or-miss methods, and unless a producer is prepared to plan his play as a whole he cannot reasonably demand the service of his colleagues in the enterprise of putting on the play.

FIG. 3. LAST SCENE OF RUBENSTEIN'S "PETER AND PAUL" AT COPENHAGEN KAMMERSPILSCENEN

In view of the fact that the idea of the producer as controlling artist is now more than thirty years old, also of the manifest excellencies of the idea, the number of rebels is extraordinary. "Rebels" is the right word, as it is surely obvious that the government of the theatre is definitely in the hands of the producer. He has not only come to stay, but has been here for a long time, and all progressive work can be traced to the influence of the artist assembler.

One stumbling block that often trips up a producer is the star actor—the one who just out-acts everybody else off the stage. How can one produce a play as a synthesis when such a crashing comedian as Mr. Sidney Howard is in

the cast, an artist whose comic personality overrides all attempts to crib, cabin, and confine it within the normal limits of human experience? The solution of this problem is to recognize that there is no problem to solve. Mr. Howard might take a part, appear in a piece, learn his lines, and obey instructions—but to fit him into a four-square scheme of action is impossible. He is an individual comedian, and all must play to him. Where, then, does the producer stand? Just where he ought to stand—as one who sees that the comic prop of the show must be allowed full play, and that all the parts must be directed to that end. But all stars are not Sidney Howards. There are plays that demand an even cast, and here the producer must play on the formula "Suggest," "Criticize," "Co-ordinate." The implication is that he will know *what* to suggest and *how* to suggest it. A producer must have tact and patience. It is knowing *what* to suggest that is primary. *How* to suggest is secondary if the producer knows his job and proves that he knows it by suggesting things that are obviously right when attention is drawn to them.

"Criticism" opens up a more debatable field. Criticism goes a step farther than suggestion. It is not merely destructive as most people think; it is positive and constructive, an attempt to get at the significance of something and to relate that significance to the whole. Take Hamlet's "To be or not to be" speech. A producer can suggest such and such a reading, but to criticize that reading goes much farther. It compares one interpretation with another, relates each to the whole play, and so by suggestion and criticism the cast are helped individually and collectively.

It is in co-ordination that the real genius of production lies. If haphazard methods are to be avoided, if harmony and unity are to prevail, then all elements must be brought together and welded into a common whole. As a conductor brings in the strident bassoon, the gentle piccolo, and the tinkling triangle, so the producer must organize his players, his scenery, his dresses, his lighting, his play, his curtain falls, entrances, exits, emotions, and *finales*; all have a relation the one to the other, and only the producer can see them as a whole. Therefore when he suggests he must suggest to a purpose already formed; when he criticizes he must criticize to a standard of work and interpretation that has already been formed; and when he co-ordinates he must co-ordinate to a set plan, four-square and complete.

It is difficult to illustrate the importance of this by pictures, but the accompanying reproductions from *Drama* will show how a producer sets the mood and colours the whole production. Each picture strikes a note, the artistic sensibility of the audience is aroused, and the producer has to keep his production in harmony with it. In the case of the setting for *Flight of the Queen Bee* intellectual curiosity is aroused; one can feel that here was a production that was far removed from convention, and capable of vigorous attack or appreciation. It has life and purpose. It is vital and may be virile. Whatever it is, one must be curious about it. It has the element of artistic surprise that is a consequence of creative work. A producer who does not create is not really producing, but actually copying. He is a craftsman, but not an artist. There is always room for creation. The hoary revival or the newest play is all the better for the creative touch.

EMPIRE AND THE DANDIES

By NEVIL TRUMAN

Hon. Secretary, Nottingham Playgoers' Club; Author of "The Pageant of Nottinghamshire"

REVOLUTION affected the fashions by a sudden reversion to Classical modes. Instead of the balloon effect, women adopted sylph-like outlines. To so great an extent were these desired, that petticoats became things of the past, and in order to imitate Greek and Roman statues frocks were damped before they were put on. Men were unable to vie with this classicism, but the tight craze influenced them to the extent that they damped their pantaloons before putting them on and then dried them, thus making them skin tight.

Towards the end of the period the Gigot or leg-of-mutton sleeve was invented, and with the near approach of Victoria to the throne this was divided into several puffs by bands down the arm. The style was called "François Premier," as it was a revival of the male sleeve of that reign.

Empire, Men, 1802–1813

The *Coat* had broad swallow-tails, and was cut away squarely above the waist with a double breast adorned with large brass or gilt buttons. For evening wear even finer buttons of crystal silver and gold were used. It had a high collar and a tight sleeve coming well down to the back of the hand, where peeped out a narrow band of linen. Blue, dark brown, and bottle green were the usual shades.

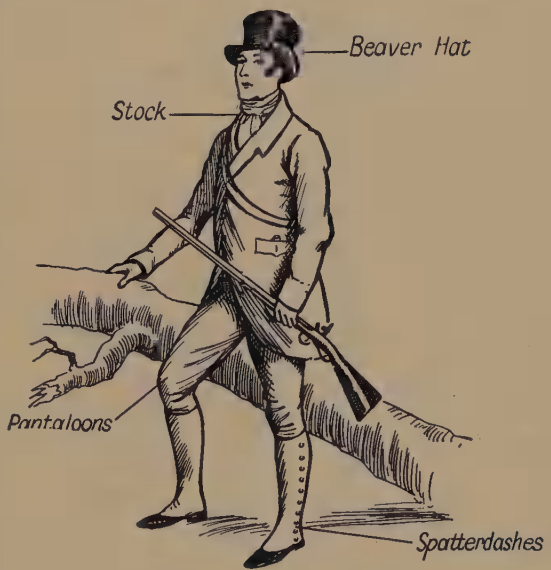
The *Vest* was short and square cut, with small lapels, no longer overlapping the coat. Beau Brummell laid down the rule that buff or light shades were correct for the morning, and white alone was permissible at night. The waistcoat was single-breasted.

Pantaloons were trousers, tight, and reaching to the middle of the calf. They were buttoned at the side, where the calf narrows into the ankle. Their sides were braided in semi-military fashion, and black was essential at night, though lighter shades were worn at other times.

Breeches were made of buckskin and were alternative to pantaloons.

Regency Men, 1813–1837

The same *Coat* was worn, but its colours were blue, grey, and buff. The collar became higher and the lapels broader, whilst the sleeve had a small puff at the top. In Sailor William's time,



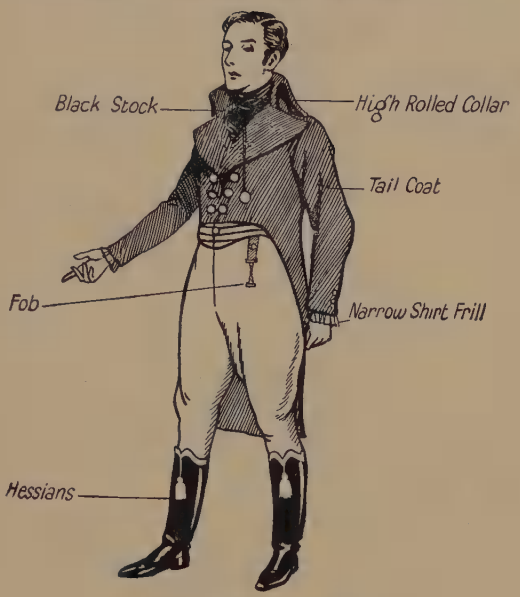
A Sportsman, 1814

velvet collars and cuffs were added, and in 1825 appeared the Frock Coat in dark blue or brown, with a high rolled collar and fur edging along the bottom.

The *Vest* was the same, but was striped, or checks were made by appliqueing on thin silk strands in yellow. *Breeches* ceased to be worn for everyday use under William IV, and *Trousers* took their place. They were strapped under the instep and braided at the sides at option. *Pantaloons* continued in use. *Peg-top Trousers* were not beautiful, and gave scope to the fun makers. They were full at the waist, and tapered to the ankle, where they were tight. Vertical striped materials, as well as plainer ones, were used for them.

The *Stock*, of fine linen, was lightly starched and put on over the throat, wound round the neck once or twice in careful creases, and then tied over in cravat fashion in front, where it was pinned or otherwise steadied. Black silk was also worn for it.

The *Shirt* was frilled and starched in front,



EMPIRE PERIOD MAN

and had a high collar, which was carefully turned over the stock. The Byron collar showed the neck without the stock, but was not common. Under William IV overcoats were made with long capes reaching to the waist.

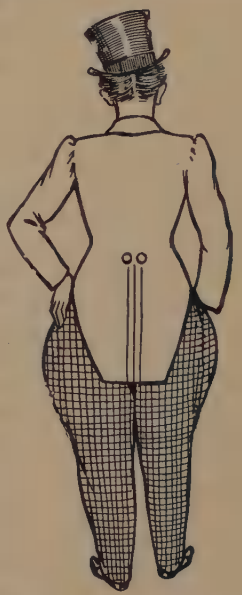
Tall high square *Beaver Hats*, in various shades of black, grey, and biscuit, were worn. They were furry, not smooth like a modern top hat. They curved inwards in the middle of the crown, and the brim was rolled at the sides rather more than it is to-day.

The *Hair* was brushed out at the sides, and faces were clean shaven.

EMPIRE WOMEN, 1802–1813

The *Empire Gown* had short tight sleeves reaching only half-way down the upper arm, and finished with long gloves, which were coloured to match the shoes; its armpit waist was girdled by a narrow ribbon with long ends fringed. The neck was cut low, and scarves were worn. The skirt was smooth in front without gathers, the necessary fullness to enable the wearer to move being given by gathers at the back. It was laced up the back, and designed to reveal the natural outlines as much as possible. It was, therefore, made of the thinnest of materials—muslin and lawn—and its whiteness was unrelieved by any trimming or embroidery. A petticoat might be worn, but as this hid the limbs it was often abandoned. For out of doors a *Pelisse* of thin silk was allowed, but it afforded little warmth to an already too thin costume. It had sleeves, and was a short mantle. Parasols, gloves, reticules, and scarves completed the toilette.

The *Hair* was worn in Classical fashion, piled high on the head in a tapering cone bound round with ribbons. *Turbans* of velvet, silk, crepe, and muslin attained voluminous proportions, and were made rather ridiculous by the large single ostrich feather, which curled outwards over the face, or at the side, but chiefly in front.



PEG-TOP TROUSERS

REGENCY WOMEN, 1813–1837

The *Bodice* had its waist shifted lower to the normal waist-line, where it had a rather broad belt of the same material as the costume. The waist was also pointed a little. The shoulder seam dropped to below its proper place, thus baring the shoulders, while the sleeve filled out into a "Bishop" type. Diagonal pleats and tucks were given to the bodice. With William IV came the leg-of-mutton sleeve, wide from shoulder to elbow, from which it became tight to the wrist. Soon after its appearance it was divided into double puffs by a ribbon tied on half way, and just before the close (about 1835) of the period it was further divided into several puffs. To prevent the bodice falling off the bare shoulders yokes were introduced. These were made of muslin at first, but this proving to be not

sufficiently substantial, yokes of the same material as the dress were made.

It was an age of crude, strong colouring, and magentas, gamboges, violets, resedas, and emeralds dazzled the eyes of the traveller in Regent Street and Carlton House Terrace.

Like the bodice, the *Skirt* became fuller and wider at the bottom, and it was shortened to ankle length under William IV. To aid in this fattening process, the *Petticoat* was restored to favour, and was stiffened or made of thick material in order to hold out the skirt.

The foundation of the bodice was a *Corset*, over which it was loosely draped.

The *Pelisse* did not remain unaffected by the general enlargement. It cast off its thin silks, and was wadded or quilted to present a stiffer and more ungainly appearance.

EMPIRE PERIOD WOMAN

Shoes remained small, but were more practical than formerly; the old velvets went out in favour of leather and black glazed material. The type for indoors was that of the ballet shoe, tied with ribbons crossed in front and fastened behind.

Hair was rather charming. It was parted in the centre and neatly brushed down there to flourish into clusters of curls at the sides and over the forehead. Several formal ribbon bows were added at the top.

Hats were in straw, with large brims, adorned with feathers, and worn at the back of the head like the bonnets. Ribbons and flowers were impartially used on both hats and bonnets. The latter had flowers under the brim and ribbons across the top to tie below the chin in a bow and falling ends. The Coal-scuttle hat was made on a foundation covered in silk, or of straw. At first the angle of the poke rose sharply, but later the angle ceased and the slope from back to front was by a gradual rise.

THE LEG-OF-MUTTON SLEEVE, 1830

SUMMARY

MEN, EMPIRE

Dress

Coat — cut away, square tails. Double-breasted high collar. Tight sleeve. Blue, dark brown, bottle green.

Vest—short. Small lapels. Morning, buff or light; evening, white. Single-breasted.

Pantaloons — calf-length trousers. Tight. Buttoned below calf. Braided sides. Black for evening.

Or Breeches—buckskin.

Stock—linen.

Legs

Striped silk stocking for evening.

Feet

Hessians—short close-fitting boot to knee, where tasselled. Worn with pantaloons.

Top Boots—worn with breeches.

Shoes—black, worn with pantaloons.

Hair

Frizzed out at sides. Clean-shaven.

Hats

Opera for evening.

Beaver for day. Tall square.

Women, Empire

Dress

Empire Gown—white muslin or lawn. No decoration. Armpit waist. Low bodice. Skirt not full in front, slight gathers behind. Back laced. Sleeve tight to upper arm. Waist ribbon.

A Lady of 1826

Petticoat — none, or extremely thin.

Pelisse — sleeved mantlet, thin silk, for outdoors.

Gloves—long to above elbow. Coloured to match shoes.

Reticule — handbag.

Scarves.

Feet

Slippers—low-heeled, velvet.

Hair

Classical, piled high and wound round with ribbon bands.

Hats

Wide straw. Turbans of velvet, silk, crepe, muslin.

Men, 1813–1837

Dress

Coat—buff, blue, grey. High collar, broad lapels. Cut-away tails. Double-breasted. Long sleeve, puffed at top. High waist. Brass buttons. For William IV, velvet collars and cuffs. 1825 onwards, frock coat, dark blue or brown. Fur bottom band. High roll fur collar.

Vest—as before, striped or checked.

Pantaloons—as before.

Breeches—as before (except for riding), not worn under William IV.

Trousers—strapped under instep, 1830 onwards.

Peg-tops—trousers full at waist, tight at ankle.

Stock—linen or black silk neckcloth. Tied as cravat.

Shirt—frilled. High collar turned over stock.

Overcoat—under William IV long capes to waist.

Fob—watch pendant.

Legs and Feet

As before.

Hair

Short. Full at sides, brushed over to eyes. Side whiskers. Bushy in front. Under William IV centre parted occasionally.

Hats

High beaver.

Women, 1813–1837

Dress

Bodice—short pointed waist. Shoulder seam drops. Larger sleeve, diagonal pleats and tucks. Evening, bare shoulders. Under William IV, leg-of-mutton sleeve to elbow, tight to wrist, or double puffs. Later, many puffs. Muslin yokes, later matching dress. Normal waist-line. Belt. Yokes first of muslin, of material towards close.

Skirt — round and full. Ankle length under William IV.

Petticoat — stiff to hold out skirt.

Corset.

Pelisse—wadded and thicker.

A Boy

Feet

Shoes — stouter, leather, black glaze.

Hair

Centre parting. Curl clusters forehead and sides. Ribbon bows.

Shoe, 1800

Hats

Straw—large brim, large feathers, ribbons, flowers.

Bonnet—coal-scuttle, straw or silk covered. Sharp angle first, later less acute. Trimmed under front.

MAKE-UP FOR NATIONAL TYPES

By ALFRED HARTOP

Perruquier and Lecturer to Amateur Societies

IT was Carlyle who called attention to the fact that there are but two studies: Nature and Human Nature. The study of human nature is as old as humanity itself. That one's occupation and habits stamp their impress on the outward expression was observed and recorded by an Egyptian scribe of the Twelfth Dynasty, perhaps 2000 B.C. This papyrus is now in the British Museum. Aristotle was a devoted student of physiognomy and compared the features and dispositions of men with animals. Hippocrates, the father of medicine, 460 years B.C., refers to the influence of environment in determining disposition, and in the reaction of these on the features.

The sum total of knowledge concerning the variations of human character, obtained through observation and experimentation by students of all times is prodigious. Important facts relating to it are to be found in all the human sciences. From a study of anthropology we obtain a knowledge of man as an animal; biology explains the living tissue; anatomy and physiology are concerned with the structure and the various functions of his body; psychology examines the operations of his mind; phrenology and physiognomy seek to interpret his character as portrayed in cranial development, and as expressed in his features.

Ethnography is that branch of science which describes the different races of men, their peculiarities of colour and hair, their features, manners, customs, etc. A knowledge of these factors is essential in the formation of a judgment, this judgment being our analysis of the innumerable character and racial types that most frequently have to be represented on the stage.

The skin, hair, and eyes of all races normally contain a deposit of iron pigment that gives to them their colouring. The fairer the type the less the pigment that is present; the darker the type the more abundant is the pigmentation. Although from a strictly scientific point of view a racial grouping arranged according to the variations of colour would be considered unsatisfactory, it is, however, usually sufficient for stage purposes to concentrate upon the colour factor, together with the dominant features, the character of hair and the generally familiar cast of face. The following brief survey, based on the relation of these chief factors, will give appreciable aid in acquiring the finesse of national impersonation.

All races in respect of colour can be broadly classified: (1) White, covering a range from the Albino, a race the skin and hair of which are preternaturally white, down the colour scale to brunette; (2) Coloured, typified by the yellow, olive, red, and brown races; (3) Black, comprising brown and black Negroid types. The greatest pigmentation is found in the tropics among African Negroes, East Indians, New Guineans, and the Australian Aborigines, these being practically black. Going north from the tropics complexions gradually grow lighter, being dark brown in Egypt, light brown in North Africa, deep olive in the Mediterranean, olive in Southern Europe, brunette in Central Europe, blonde in North-west Europe, and a mixed type in America, the American Indian being copper-brown or bronze. In general, the colour of the hair and of the iris of the eye partakes of the colour of the skin, but in all races there spring up occasional varieties.

These three groups, the so-called white, coloured, and black, whilst actually admitting a wide range in colouring of skin and hair, exhibit other distinguishing factors in the quality of hair they possess, and well-marked dissimilarity in form of features. The white group is distinguishable by a soft, flexible, wavy, and flowing quality of hair, as typified by the European blonde, though the variations of colour include flaxen, red, and brown. In this group the forehead in the males has usually a definite prominence over the eye—the so-called "bar of Michael Angelo"; the face is well proportioned and never flattened, and the lips are not everted. Those of

the coloured group are characterized by stiff and straight hair, most often brown or black in colour, as represented by the Chinese and the Mongolian types. All these people possess cheek-bones of a greater or lesser degree of prominence. In the black group the hair is of a thick-set, strong, short, curly, or woolly quality, and is generally

Sir Cedric Hardwicke as Charles II in "Nell Gwyn"
A British and Dominions production directed by Herbert Wilcox

accompanied by a broad, flat nose. Certain types are difficult to define, but usually the distinction is clear cut. All forms of hair may occur in the same population, where racial admixture has taken place, though normally the variation is slight in the same group.

Of the brief imperfect outline of the great families of mankind that has been presented every phase might be the text of a long essay. In this, as in other subjects that are supplementary to the main theme of practical make-up, I have attempted only to awaken attention and interest, and to point the way to an observation of the elements on which ingenuity or acumen should be employed. The standard is by no means too high. Your make-up ought to be regarded as something greater than merely a thing incidental to getting ready for the stage; remember it is creating something beautiful, perhaps making a memorable picture, as though on canvas. A high standard, to which efforts must aspire, should be set, the aim being to create a true-to-life and beautiful picture.

Practical Data

With a view to giving as much practical guidance as possible the several phases of instruction will henceforth be passed under review and applied in detail to a range of representative home and foreign types, beginning with the white group of races and working to the other extreme in order of colour index. All the essential details of a straight make-up for both men and women have been dealt with (refer to Figs. 8 and 9) and if, perchance, these have been passed over without trying to turn out presentable efforts based on the instructions given it will be better to turn back and to master each subject carefully before proceeding. It should be realized in regard to colour data that, in view of the wide dissimilarity in method and intensity of stage lighting, the prescribed colours can be approximate only, and that modifications may be necessary to meet cases that do not conform to a general average of lighting colour and power. For guidance on this point it can be laid down as a general rule that where there is strong light tending to vivid colouring the complexion tone should be somewhat paler and the characteristics drawn more boldly to bring out a clear disclosure and a sharpness of expression in the features.

Teutonic (North Mediterranean) includes English, Anglo-American, Dutch, Germans, Austrians, Danes, Scandinavians, and Norwegians.

English and American straight parts are identical for all practical purposes. Flesh tints Nos. 1½ to 4½ inclusive are used as foundation, the tint varying according to the requirements of the character. Men are usually of healthy and ruddy complexion, with an intelligent and straightforward expression; the hair is generally of a fair to medium brown colour, black hair being in a minority. For youthful roles rely upon No. 3½

FIG. 32. AMERICAN INDIAN (SIOUX)

as the foundation, appropriately high-lighted with No. 2½, or preferably Nos. 5 and 9, slightly heightened with Carmine 2. The more florid tones of middle-age are best obtained with Nos. 5 and 8 and local touches of Carmine 3. A pale sun-tan tint of powder is advisable.

Bear in mind that the advantage of a compound foundation lies in the variety of different tones that can be obtained by the blending of unequal proportions of each colour, one tone being suitable for one type of complexion, other tones for the ruddier or paler types. Then, again, the necessary graduation of tones from high-light to shadow can be worked in to emphasize or change the contour of the features. The precise tone of the complexion will depend upon the social type, whether the aristocrat, the opulent, the business man, farmer, fisherman, sailor, factory-hand, agricultural or dock labourer, or the down-and-out is being portrayed. A lowering in the social scale, or the effects of association with the unhealthy conditions of life, should be indicated by the dull tone of the colour employed. In a similar way the mood or disposition of a role is at once suggested by colour tone. Thus, a warm and cheerful nature will have a warm and bright tone; a cold, mean, or unscrupulous nature presents a cold, sombre tone of complexion. This cold tone is introduced by the addition of No. 6 or 6½ to a foundation of Nos. 5 and 9, or Nos. 5 and 8; the warm tone is obtained by a somewhat higher proportion of No. 9 in the foundation blend, or by the judicious addition of Carmine.

To wrinkle or not to wrinkle is often a question. Observation informs us that wrinkles in general are much more in evidence in the faces of the restless, the thinkers, the worriers, the emotionalists, the neurotic, and the weather-beaten than in others, the relative amount and degree of these wrinkles suggesting the state of mind or nature of the exposure. On the other hand, freedom from wrinkles is the prerogative of the calm, the spiritual, the saintly, the well-favoured, and well-preserved. When wrinkles are necessary due regard must be given to the natural lines of the face that are created by muscular action. A useful method of locating these lines is to squeeze the eyes shut when applying the pale shade of groundwork. When the eyes are opened the surrounding crow's feet, the frown or laughter lines, will be plainly evident, and can easily be indicated by a darker paint. It is, of course, advisable to relax the face before lining in order to prevent smudging. Wrinkles should never be hard and stiff-looking or in the least overdone. Slight undulations of almost transparent lines, appearing dark at the base and fading out at their extremities, and separated by high-lights, are the most natural looking. In all schemes of light, shade, and line do not overlook the subduing effect that powder has upon the grease-paint colours. If this effect is underestimated it is highly probable that contrasts in colours that appear bold enough before powdering will be partially extinguished, and degenerate into tameness and indifference.

ANNA NEAGLE AS NELL GWYN IN "NELL GWYN"
A British and Dominions production directed by Herbert Wilcox

REDUCING AGE

It is by no means a rare occurrence for a player to require to appear younger than he is in a role; and it is not difficult to achieve this result within reasonable limits. If the figure is within desirable bounds, and the limbs are supple, ten to fifteen years may be taken from the face with a good make-up. To do this an advantage is gained if, instead of the usual cold-cream base, a groundwork of pale flesh paint is applied and thoroughly rubbed into the skin. The process has the effect of reducing coarseness of the skin, and producing the appearance of fine texture by filling

in enlarged pores and crevices. If there are lines about the eyes take the forefinger and thumb and slightly stretch the skin, enough to open the crevices, so that the paint can get in and level the surface. Treat the lips in a similar way, extinguishing their natural outline. A tendency of the eyebrows to be too thick or drooping is corrected by blocking out a portion on the underside with paint. The next step is to blend a deeper colour over the groundwork until the desired complexion is attained. For men a mixture of Nos. 2½ and 5 will form the clean undercoat, followed by No. 9. Women should use Nos. 1½ and 5 first, and then No. 3½. To fill out hollows in the cheeks, blend the foundation a tone lighter at these points, subsequently toning them up with Carmine 2, which, in contrast with the darker foundation tone, will have the effect of a high-light without paleness. If the eyes are too deep-set treat the surrounding skin with just enough Carmine to brighten them, and apply a suitable juvenile eye colour to the upper lids. The lips come next for reshaping with No. 9, darkened with a touch of lake, the upper one being the darker to suggest the shadow. Now give a neat youthful curve to the eyebrows, and, if necessary, darken the hair about the temples. Round off the youthful effect with a natural tinted powder.

A Middle-aged Man

For a well-favoured man of 50 years or so, of the business director, stockbroker, banker, or lawyer type, use a foundation of Nos. 5 and 8, high toned with Carmine 3, about the lower parts of the cheeks, extending down to the jaw line, and also on the outer rim and lobe of the ears. If the character is assumed to be accustomed to outdoor exercises his complexion will tend to be ruddy or tan; if he is not in a healthy condition a trace of paleness will be evident. With a clear conception of the individual type in mind develop it as far as possible by working on the natural inclination of the face as regards hollows and lines. These should be worked in only sufficiently strong to show up delicately through the powder. There must be no haphazard scattering of lines that may mean anything or nothing; wrinkles should conform to the expression it is desired to convey, namely, in this case, the transverse forehead lines of attention, the vertical lines of reflection, a few crow's feet at the eye corners, normally short naso-labial fold lines, and those indicating a slight droop of the corners of the mouth. The neck, also, will require appropriate hollows or wrinkles, if it is naturally smooth. No. 6 is a most useful flat shade for toning hollows in a medium or inclining to pale foundation, and No. 5 for the high-lights; if it is ruddy or dark hollows should be toned in with No. 6, then deepened with grey and lake, with high-lights of No. 2½ or No. 3. Do not apply any colour to the eyelids, but define them with a thin line of dark-grey or brown along the edges; the eyebrows should then be painted to look rather bushier and slightly nearer the nose. Alter the character of the mouth by thinning the outline of the upper lip and extending the lower one with No. 9 colour and a touch of lake. Hair going grey about the temples gives a distinguished appearance to this type. White grease paint or wet white, evenly applied with a toothbrush and softened with a dusting of powder, looks natural. Neatly trimmed moustaches are common to this class, and may be of dark grey or matched to the hair of the head.

Farmers, Sailors, and Fishermen

Representing the open-air class, these types are assumed to have deeply sunburnt and weather-beaten complexions, entirely free from any trace of sallowness. For farmers No. 4, freshened with No. 9, is a suitable foundation; the bronze-tan of fishermen requires No. 13, and No. 8 on prominent features; for the sailor's wind-and-sun tan use Nos. 4 and 8. Wrinkles and crow's feet about the eyes, suggesting the habit of tightly closing the eyes as a protection against strong sunlight, may be numerous. These are put in with lake, darkened at their deepest points with dark grey or blue, and may extend from the outer corners back to the hair and down over the cheek bones. Small high-lights of No. 3 will make them more emphatic. Finish with sun-tan powder.

Two photographs of typically historical English characters—Charles II and Nell Gwyn—are shown. They are also leading roles in the delightful stage comedy of Pepys, *And So to Bed*, by J. B. Fagan.

FLUORESCENCE AND SCENERY PROJECTION

By C. HAROLD RIDGE, A.R.S.M., D.I.C., *and* F. S. ALDRED, A.M.Inst.C.E.
Consulting Engineers

WITH the old-fashioned lighting, make-up was necessary for all actors, particularly to neutralize the high lights under chins and noses and in the eye sockets, caused by the brilliant glare from the footlights. It must be remembered too that the colour of the light has varied very much from time to time when passing from candles to oil, gas, incandescent-gas, and electric light. With modern lighting the use of heavy make-up is gradually disappearing except where demanded in any particular character part. In playing straight parts the modern actor frequently adds a touch or two to the eyes and no more. In some cases where special lighting is used, fairly heavy make-up may be required, and this can be settled only at rehearsals with the lights actually to be used. Modern dressing-rooms should be fitted with lanterns over the dressing-tables so that the colours actually to be used on the stage can be employed by the actors when making up.

Of the colours most frequently used for the acting-area, blues give the greatest trouble, as they turn carmine grease paint and dry rouge black. If the blue light is used for a complete scene, it is easy to omit red from the make-up and put it on for a subsequent scene if necessary.

The following table gives a general idea of the effects of coloured lights on pigments and materials, but it must be remembered that the chemical compounds used vary greatly without giving any indication of this to the eye until coloured light is substituted for daylight. Also few mediums are theoretically pure filters.

The mediums referred to by numbers in this and subsequent articles are obtainable from the Strand Electric Co., 24 Floral Street, London, W.C.2, and Fig. 66 gives a close approximation of the colour of the light produced by the different mediums when used with gas-filled lamps. A comparison with the actual mediums as seen against daylight shows distinct differences.

Kind of Light	Effect on Materials and Pigment
Gas-filled lamps.	Approximately true colours. Coldish general tone.
Vacuum lamps.	A warmer general tone than above, as the light is yellower. Slight tendency to loose the brilliance of blues and greens, but no change of colour.
Daylight. Arcs.	True colours. Not used as much as might be expected because of the hard, cold atmosphere produced.
Gas-filled lamps with the following: No. 3. Straw.	Used for toning down the harshness of gas-filled lamps with little loss of light. Useful for full sunshine effect.
No. 4. Medium Amber.	Deeper than No. 3. Dulls blues and greens. Often used with No. 7 for acting area lighting when a cheerful atmosphere is wanted.
No. 8. Salmon.	Rich colour, useful where No. 5 is too violent in its action. Bad for greens.
No. 5. Orange	Completely spoils blues and greens. Poor for reds. Good for orange, yellow, and pink. Frequently used for acting-area lighting where the costumes are suitable or when their change of colour does not matter, as in night scenes (torchlight, etc.).
No. 6. Fire Red.	Bad for blues and greens. Darkens pinks, orange, and yellows. Rarely used for acting-area light.
No. 14. Ruby.	Bad for greens, poor for blues. Good for reds (see contrast below). Turns yellows orange or red.
No. 12. Magenta or Deep Rose.	An exceedingly useful vivid colour. Used occasionally in spots and focus-lamps to bring out blues and purples on costumes and scenery. Has a wonderful "deepening" effect when used in conjunction with other acting-area lights. All light colours are naturally swamped completely.

Kind of Light	Effect on Materials and Pigment
No. 26. Mauve. Not shown in Fig. 66.	Effective because of its vividness. Spoils most colours as such, but frequently produces a new colour that is pleasing, as in the case of greens. Good for reds.
No. 7. Light Rose.	Good for all colours except greens. Tends to darken blues. Gives a warm, pleasant tone to the stage. Greatly used for all purposes in conjunction with No. 4.
No. 11. Dark Pink.	As No. 7, but more pronounced effect. Blues turn purple and greens blue.
No. 9. Middle Salmon.	See No. 7. This colour is sometimes to be preferred. Depends on costumes and scenery.
No. 17. Steel Blue.	(See under arcs and daylight.) Gives artificial daylight with gas-filled lamps. If there is not too much movement on the stage, costumes that otherwise would be spoilt can be saved by spotting with No. 17.
No. 18. Middle Blue.	A useful blue for many purposes. Spoils no colours and improves some.
No. 19. Dark Blue.	Between 18 and 20. Darkens some reds.
No. 20. Deep Blue.	Fairly good with all colours. Extensively used for general lighting of night scenes. Tendency to turn reds black.
Nos. 25 and 18 together.	Bad for greens. Good for reds and blues.
No. 16. Moonlight Blue.	Good with nearly all colours, especially greens, which are improved. (See contrast below.)
No. 24. Dark Green.	Spoils nearly all colours except green. Never used for acting-area.

Luminous Paints

For certain special purposes use is made of both phosphorescence and fluorescence. Such use is severely limited, for it is only on a comparatively dark stage that the rather feeble glow which is thus produced can be seen. Many pantomimes produced during recent years have included luminous scenes, but on the legitimate stage it is only ghost, or similar scenes, which lend themselves to such treatment. An example that springs to the mind is Masefield's *Melloney Holtspur*, performed at the St. Martin's Theatre, London, a few years ago.

Phosphorescence is a term that is applied to the emission of light by living organisms, or in other cases where such emission of light is due to chemical action, and where the luminosity persists for a longer or shorter time without any stimulus from an outside illuminating radiation. Fluorescence is a term generally applied to those substances that have the property, when stimulated by some illuminating radiation, of emitting light rays of a different colour from any in that illuminating radiation. This classification is, perhaps, unfortunate, but we can in any case confine ourselves only to those substances in which no chemical change takes place and which require a definite independent source of light. The radio-active luminous paints, used for watches, etc., differ from other phosphorescent substances in that they do not require any previous exposure to light. The action is in this case produced by the rays emitted by the radio-active substances (such as mesothorium and radiothorium) used in their preparation. Radium salts, mixed with zinc sulphide, become continuously luminous, but owing to the destruction of the zinc sulphide by the rays the luminosity gradually decays. Not only would such substances be too expensive for the stage, but, used in any appreciable quantity, might be dangerous to the health of those employing them.

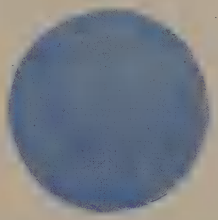
The fluorescent substances most commonly used for stage effects can be named. The commercial sulphides of calcium, barium, and strontrium, after exposure to light, possess the property of glowing in the dark, and are used in the preparation of luminous paints. For stage use they must be kept continuously activated if they are to glow brightly enough. The addition of traces of other metals, in some cases as little as 0·0001 per cent, alters the greenish-white "phosphorescent" light to another colour. The addition of bismuth, lead, cadmium, and manganese results in violet, orange, green, and blue fluorescence.

These reagents when ground to an impalpable powder can be mixed with vaseline and used as

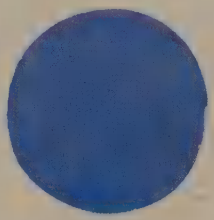
No. 1
Yellow
No. 2
Light Amber
No. 3
Straw
No. 9
Middle Salmon
No. 4
Medium Amber
No. 33
Deep Amber
No. 5
Orange
No. 12
Deep Rose
No. 6
Fire Red
No. 7
Light Rose
No. 8
Salmon
No. 15
Peacock Blue

0
Rose

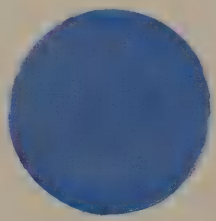
No. 11
Dark Pink



No. 18
Middle Blue



No. 32
Medium Blue



No. 19
Dark Blue

3
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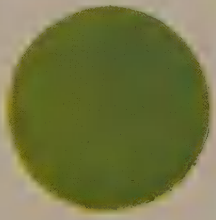
No. 14
Ruby

No. 20
Deep Blue

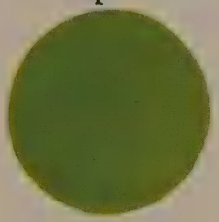
No. 21
Pea Green



No. 22
Moss Green

6
Blue

No. 17
Steel Blue



No. 23
Light Green

No. 24
Dark Green

No. 25
Purple

a grease paint for making up the face and hands. They can also be mixed with such mediums as gum arabic and used with a brush for painting scenery or properties.

Such preparations are not easy to make, however, and those wishing to experiment would be well advised to use more expensive but more brilliant fluorescent material.

The best of these is probably uranium nitrate, which glows a greenish-white under ultra-violet rays. Cadmium sulphate also gives good results (the commercial variety, not the chemically pure), and the addition of 0·1 per cent of zinc sulphate causes an intense blue glow. The addition of magnesium or sodium salts likewise causes yellow or green fluorescence. Zinc sulphide preparations are also used largely for stage effects. Diluted solutions of an alkaline salt of fluoresceine show marked effects under ultra violet light.

All these fluorescent materials are unaffected or even harmed by light rays at the red end of the spectrum, the blue and ultra violet rays being those to employ. Obviously, if we are to get the best effects, we should employ invisible rays, and for this purpose we require a source rich in ultra violet. The best possible source is the mercury arc, in a quartz tube, quartz being used because ordinary glass does not pass all the ultra violet rays. As the mercury arc also emits visible rays a screen must be used to filter them out. Such screens are made by the addition of nickel oxide to ordinary glass. They are expensive in first cost, but can be hired from stage lighting firms for about 7s. 6d. a week.

Mercury arcs fitted with ultra violet screens have been used with great success in the theatre, and can be placed in the footlights, or elsewhere, so that the stage is completely flooded with rays invisible as far as the audience is concerned. Those on the stage can see the actual sources themselves as a dull violet glow. Mercury arcs are expensive, and sometimes troublesome to instal. This expense leads to the use of the ordinary carbon arc lantern instead. The carbon arc is not nearly as rich in ultra violet rays as the mercury arc, but it suffices, and, owing to the lens employed, it allows a concentrated beam to be used, if desired, and this can readily be focused on to any portion of the stage. A quartz lens should be used for the best results, and, of course, the ultra violet screen. With an ordinary lens an arc of less than 50 amperes is hardly powerful enough for good results.

One word of warning can be given in conclusion. The eyes of those who adjust and handle the mercury arcs at close range must *always and all the time* be protected by proper spectacles, or serious results, even permanently damaged eyesight, may ensue. Players who are usually some distance away from the lanterns and not exposed to the rays for long periods are quite safe.

Projection of Scenery

The projection of "effects" by means of the effects lantern is dealt with elsewhere in THEATRE AND STAGE. Effects of clouds, waves, flames, and so on, are comparatively simple to produce because both focus and distortion are matters of secondary importance. When we come to the question of projecting a stationary "scene" on to a cyclorama or backcloth a scene that may remain throughout a whole act subject to the critical scrutiny of the whole audience, then troubles are many and various.

The projector used must be a powerful one in the first place, for it has to cover a large area and give a bright picture, bright enough to be unaffected by all the stray light reflected from scenery and stage when the latter is fully illuminated. This means in practice an arc as the source of light and of a size of at least 100 amperes.

We then encounter the difficulty of heat and light conditions, already discussed in the treatment of colour mediums, for the design must be projected from some form of lantern slide, which can be looked upon as a special form of medium.

Unless the stage background is some distance behind the acting-area and well shielded from direct light any scheme of projection is doomed to failure. In the Continental theatre the problem is not nearly so difficult because there the cycloramas are so far away that there exists the "No Man's Land" already mentioned as desirable on all stages.

Although in the effects lantern the slide is moving, and is therefore less affected by heat than a stationary slide would be, it is still desirable to make it of some heat-resisting material such as mica, which can be painted upon with transparent paints or aniline dyes. Mica, however, is

difficult to paint upon with sufficient accuracy and detail for a scene projection, and some other material must be used.

The optical difficulties are also considerable. The first is distortion. As it is obviously not possible to place the projection apparatus in the most convenient place, that is in the centre of the acting-area, it must be put either above or to one side in such a position that the shadows of the players will not be cast on the background. The moment this is done the image thrown, even on a flat back-cloth, will be seriously distorted. The distortion in this case is of a simple and regular nature, and can be corrected to a great extent by tilting the slide in the lantern without, if the optical system is a good one, greatly upsetting the focus. This, however, is no way of getting over the difficulty because a scheme must be devised that will allow for distortion on curved and domed cycloramas with projection from all sorts of angles and directions. It is a matter quite beyond the artist, except for the simplest possible designs and conditions, and a mechanical device must be employed.

The optical system of the lantern has been referred to, and it must be clear to everyone that as the throw of these lanterns is restricted by the stage conditions to a relatively short one, the angle of light distribution must be wide in order to cover the whole of a back-cloth or cyclorama. A wide-angle magic-lantern type of apparatus would be suitable, but the standard magic lantern slide is too small for the scenic artist to work on, and a specially built lantern with a larger slide must be used. The imperfections, even on the best magic-lantern slide, when magnified on to a cyclorama of, perhaps, 3000 square feet, would be glaringly obvious.

We shall see later how these difficulties have been surmounted, but first let us review what has been done in the past.

Dr. Hilar, in his successful production of *The Insect Play* by the Brothers Capek, at the National Theatre, Prague, used a powerful wide-angle magic-lantern type of apparatus to project his designs on to the cyclorama. This type of production did not require meticulous precision in the slides, which were painted on glass, and made up in the form of a cell through which water was circulated to keep them cool.

In this country George Harris used a projected design for the back-cloth in the last act of *R.U.R.* by the same authors. This, again, did not require exactness in the execution of the slide. His method was that of the shadowgraph (or specular projection).

Harris's design was carried out in gelatine on a framework about 4 ft. square. This stood in the wings, and light was projected through it from an enclosed arc. For all intents and purposes this was a Linnebach Lantern, and the slide was made by "trial and error" methods, as in all probability were those of Dr. Hilar.

The effectiveness of the Linnebach Lantern depends upon the fact that light travels in straight lines, and no optical system of lenses is used. The light source can be a gas-filled lamp with spherical reflector, in which case it should have the smallest and most compact filament possible; for instance, the 30 volt, 30 ampere type; or it can be an arc without reflector.

A point source is necessary for perfect operation, if a reasonably sharp image is to result. The larger the light source, the more blurred will be the edges of the image.

The light source is contained in a ventilated housing, in front of which is fixed a hood, about 15 in. deep, with sides tapering outwards, and provided with grooves to take a glass slide for the painted design. The taper on the sides will vary with the local conditions, but a common size for the slides is 2 ft. by 3 ft. The hood and light housing must be a dead black inside, as any reflected light would blur the image.

Clearly, a wide angle of projection is possible, and such a lantern will cover a back-cloth 30 ft. square when only 10 or 12 ft. away, but it must be admitted that the resultant projections are suitable only for a limited range of plays where fantastic or expressionistic methods are used. The great size of the slide helps the artist, and the simple construction of the Lantern cheapens this method of projection. Moreover, there is no great heat to contend with if the lamp housing is properly ventilated, as there is no concentration of heat and light rays through a small slide.

MISCELLANEOUS SCENE-PIECES

By ANGUS WILSON

Author of "The Small Stage and Its Equipment" and "Scenic Equipment for the Small Stage"

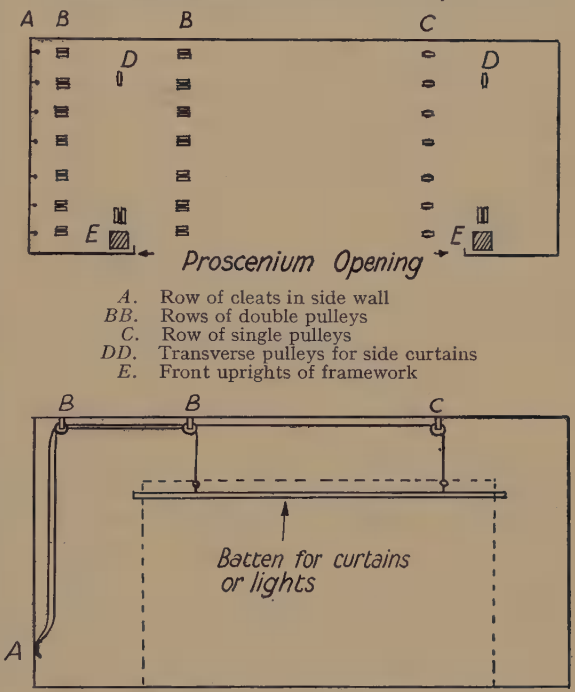
A PERMANENT pulley-system is, of course, much superior to any temporary fixtures. When fitting it up get pulleys with wheels about 1½ in. in diameter, and capable of taking, if necessary, a ⅜ in. line. Screw them into the joists as nearly as you can to the arrangement shown in Fig. 8. The row close to the side wall is on the prompt-side of the stage, but on a small stage it might be omitted, provided the lines as they come down from the middle row do not inconvenience players or stage-hands. As pulleys are not expensive I recommend you to have them spaced from back to front at not more than 1 ft. or 1 ft. 3 in. centres, the end ones being about 3 in. from back wall and proscenium respectively. You may need one or two extra down-stage to hold, possibly, lights, pelmet, and front curtain.

Each set must be in perfect alinement, as the lines foul easily. A cleat-bar must be provided on the prompt-wall for tying off, and two sets of transverse lines should be provided if you want to hang your side curtains from the roof. Do not forget that if you remove a batten from its lines you must attach a weight to them in its place, otherwise they will not come down again till angled for.

Architectural Pieces

A company that does a fair number of non-realistic plays will find it a great advantage to possess a set of scene-pieces that conventionally represent parts of buildings, such as palaces or churches, and are purely formal in outline. Such a set might be made up of 1 large arch, 2 small arches, 4 square pillars, 4 round pillars, platforms, ramps, cubical boxes, sets of steps, etc., as illustrated in Fig. 9. Add to these about half-a-dozen plain flats, and you can use them in an endless series of combinations. Make sure that their sizes are carefully calculated and kept standard with regard to the dimensions of the acting-area, and paint them a light neutral colour. (See illustrations on pages 252 and 349.)

The making of an arch calls for special treatment. There would be no difficulty if it were not essential to supply thickness in order to give the impression of its being part of a wall. The arch with its thickness is made separately and fitted



A. Row of cleats in side wall
BB. Rows of double pulleys
C. Row of single pulleys
DD. Transverse pulleys for side curtains
E. Front uprights of framework

FIG. 8. LETTERING CORRESPONDS TO THAT IN DIAGRAM ABOVE

Dotted lines represent proscenium opening

to a flat with a rectangular opening. A framework is made of ½ in. timber, properly braced with blocks or metal brackets, either as a complete rectangle of wood or with a metal sill made of flat iron as in Fig. 10. A piece of plywood is nailed in a curve at sides and top to the inside of the frame, care being taken to see that the arc is true. It may be necessary to fit struts to keep the plywood from bulging in the wrong places. A better way is to cut out pieces of plywood to fit into the corners, in place of the canvas shown

in the diagram, but it needs careful work to get the curve accurate. If canvas is used it must be darted to fit the curve when it is taken over the edge, that is, it must have the fullness cut out in triangular shapes. Each flap is then glued down separately, and another strip of the same size as the strip of plywood should be glued on top to

of 8 ft. or 10 ft. made of flex-drums will stand upright without bracing if weighted at the bottom and put in a safe position on the stage, but it is wiser to brace it. Firms that deal in linoleum will usually give you the strawboard cylinders round which the linoleum is rolled. These, though rather slender for columns, are strong, and

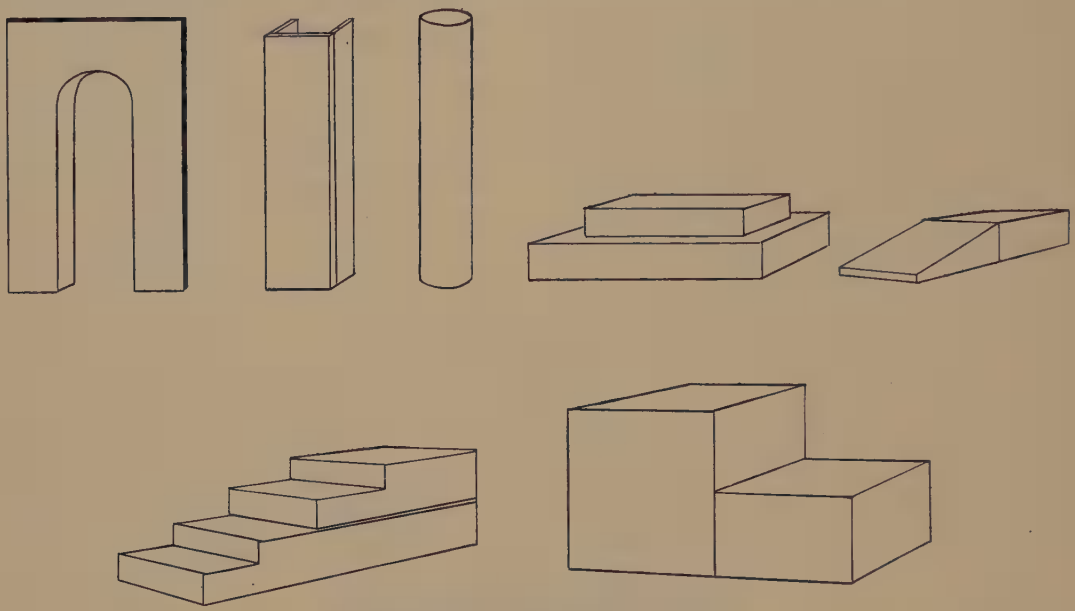


FIG. 9. SOME ARCHITECTURAL UNITS

Platforms and steps in small units capable of being built up. Steps should fit neatly into archways

make a smooth surface. The whole is then fitted against the opening in the flat, and can be taken out when not in use. The archway shown on page 907 was made in one piece, but the thickness was battered by the third performance.

A square pillar is simply three long narrow flats joined at the edges and cross-braced inside.

A column, however, as with all circular things, is more difficult to make. Every scene-builder should be on the lookout for discs of any kind, keg-heads, old wheels, etc. A particularly useful acquisition is a number of the drums on which electric flex is wound—most dealers will gladly give them for nothing—for they are true circles, strongly-made, yet light. To make a column you mount them on a central batten about 2 ft. apart, and tack your covering round the rims, leaving the back open. (Materials for this and other scene-pieces will be discussed later.) A column

useful for all kinds of stage jobs. Three or four of them bound together give an excellent impression of a shafted column in a Gothic cathedral. To make a purely fantastic or highly modern column, try fitting flex-drums on to these cylinders and leaving them with no covering but a good coat of paint.

The remaining pieces, steps, cubes, etc., are better made by a professional carpenter, though tea-boxes do quite well for cubes if well reinforced inside and rendered non-creaking. Large stairs can be made collapsible at a small extra cost.

ODD PIECES

Trees. There are several ways of dealing with trees. If your curtains are in sections you can suggest a tree by fixing a tightly gathered strip to the floor and heaping odd bits of stuff round it to

represent the spread of the root. A number of such strips, inclined at different angles to the floor, but all apparently leaning in the same general direction, will give a fairly good imitation of a copse exposed to high winds. Lengths of material specially painted like bark can be hung from above in the same way. Strips of paper can be hung from taut wires or string stretched from side to side high up. The paper is fixed to the floor by drawing-pins.

A more satisfactory tree can be made by mounting pieces of stiff material on a 2 in. by 1 in. batten, if necessary. On many stages this type of tree is difficult to fasten, since bracing from behind as for flats always shows to the spectator at the side. Two wires can be stretched tightly between the side walls or the side curtain supports, and the trees pushed up between them; they can be jammed tightly up against the roof if it is within

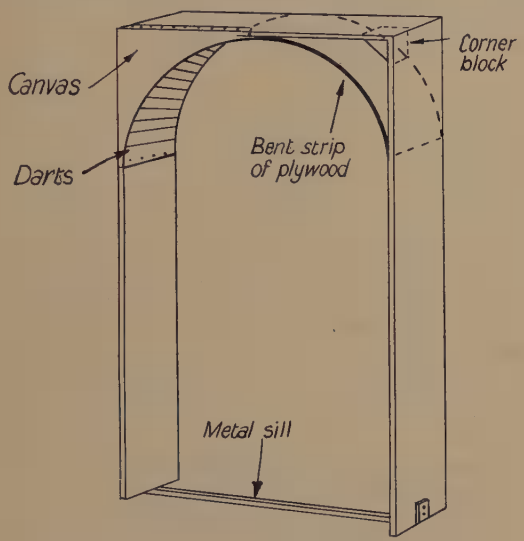


FIG. 10. ARCH SHOWING ONE CORNER COVERED WITH CANVAS

reach; the tops can be fitted with arms that engage in screweyes on the back curtain support.

If you want a more elaborate tree with real convexity cut a number of half-rounds in irregular shape as in Fig. 11, nail thin lathes the whole length, and cover. A really irregular surface can be obtained by using wire-netting instead of lathes, but the half-rounds will have to be more securely fastened to the supporting batten that runs up the back.

I do not recommend you to try making foliage, except purely conventional shapes. It is almost impossible to make it convincing without mounting small pieces of canvas on gauze, and it is less trouble to pretend that your trees are of the

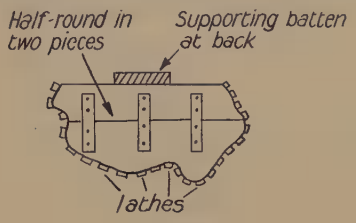


FIG. 11

variety that have no leaves on the first 15 ft. of their trunks. If you make a good job of the latter the audience will be perfectly content. Branches can easily be counterfeited, provided you do not make them too long and heavy.

Walls. When they have flat tops they are easy, being merely covered frameworks painted. On page 907 is shown a crudely-painted wall of this type, which ought to have had a coping of some kind painted on to give it a finish at the top. If there is foliage or anything else of irregular outline, you must tack on a piece of plywood or cardboard and cut out the irregular edge. Always continue the covering of the framework up on to the extra edging.

Mounds, etc. A common requirement in outdoor scenes is some kind of mound or hillock or log on which players have to sit or walk. The first thing is to make a framework that will bear a reasonable weight. This can be specially made like a stool or low bench, or contrived out of a small soap-box. A rock to be walked on will require a slope at one side or both, made from a plank at least 1 ft. wide and 1 in. thick. The irregularity is got by shaping a piece of wire netting to look like uneven turf, covering with hessian, and painting green and brown. (See Fig. 12.) On top and up the ramp, odd bits of sacking can be tacked to continue the unevenness. A log is done on the same principles, with a roughly circular piece of plywood at one end, painted like the cross-section of a tree. Wire-netting can be used for all irregular shapes. A

waterfall, for example, can be made as in Fig. 13, being covered with greenish cloth and painted with streaks of silver paint down the front.

Groundrows, essential to most open-air scenes, are merely low pieces of scenery cut in outline to represent distant hills or a skyline of houses. (See photograph on page 245.) As they are rarely

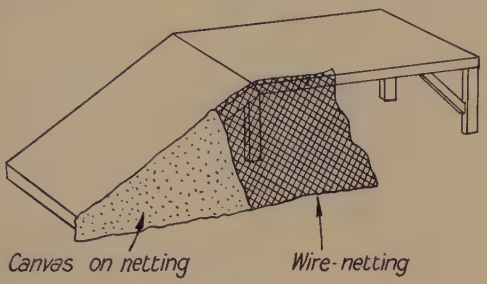


FIG. 12

more than 2 ft. or 3 ft. in height, they need not be built with frame and edging separately as for walls. Decide roughly what shape your outline is to be, and make a framework with an irregular upper edge, so that every hill or spire that projects more than 6 in. above the general level will have a support to itself. This is not absolutely necessary if you are to use strong plywood as covering, but cardboard requires it. Then paint your covering, nail on, and cut out. Do not forget to supply braces to keep it upright, but take care that they do not interfere with your backcloth lights.

MATERIALS

I have already mentioned a number of the materials that scene-constructors will find useful for these smaller pieces. Wire-netting needs no further description. Plywood is not essential if a society is poor, and is not subject to strict inspection. (Even plywood must always be faced with proofed canvas under London County Council regulations.) The stiff cardboard of which radio and tobacco cartons are made is a good substitute, and if painted first with fire-proofing solution is almost incombustible. It is considerably better than strawboard bought at a shop, though you cannot get large pieces free from bends, and it will do for profiles, low walls, trees, and everything except where strength is required, as in arches.

For mounds, old sacking or hessian is best, or even old linen blinds; for columns cardboard or linoleum (the latter should be carefully fire-proofed on both sides and along the edges). I have sometimes, in moments of emergency, used the paper that upholsterers lay under linoleum, or that in which certain bundles of merchandise are wrapped, particularly printers' paper. It is grey on one side and blue on the other, but is not strong enough for any permanent scenery. It must, of course, also be proofed. I do not advise wallpaper for pasting over flats, as it needs careful application and does not look like wallpaper

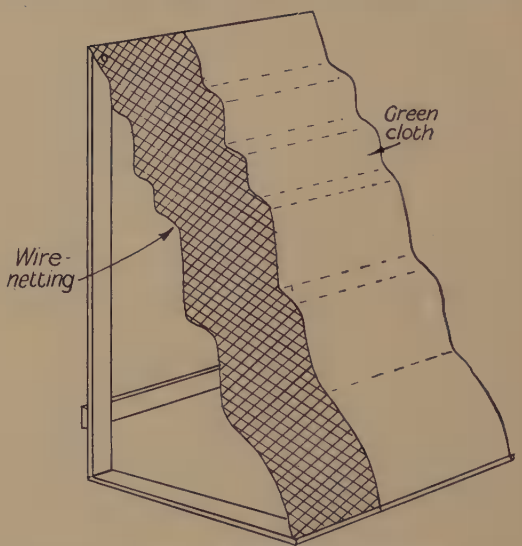


FIG. 13. ROUGH SKETCH OF WATERFALL
Which must have masking pieces, or be filled in with wire-netting and cloth at the sides

under stage lights. It is better to use your paint-brush.

Fire authorities will pass nothing but canvas-faced plywood, proofed scenic canvas, and timber painted with solution, but all the materials I have described, if carefully treated with proofing mixture, are perfectly safe against the sudden blaze that is the real danger on the stage.

MASKS

By A. E. PETERSON

Founder, Sunday Night Adventurers; Secretary, Kingston Marionette Players, etc.

THERE are many occasions when masks are required for stage productions; therefore, it is desirable that some simple, easily followed guidance on the making of masks should be given. The following instructions, however carefully carried out, will not enable anyone to sit down and immediately construct masks comparable with some of the beautiful examples seen on the professional stage, but it will be possible for pleasurable experimental work to be undertaken that may eventually lead to more artistic endeavours. It should be realized that there will be many disappointments in store for the amateur mask-maker before he or she can be entrusted with the creation of masks that are suitable for use in an actual production. Patience, skilful fingers, and imagination are essential qualifications. Given these the remainder is easy. The materials required are not expensive. They comprise a modelling board, a supply of plasticine, tissue paper, paste, a soft brush, and one or two other items. The modelling board may be of half-inch plywood cut to a convenient size. Plasticine is cheaper when it is purchased by the pound. Two or three pounds will be sufficient, and the same material can be used time after time. The tissue paper should be absorbent—grease-proof paper is useless—and two different colours should be chosen; yellow, white, or flesh-coloured paper is preferable to the heavier blues or reds. Any kind of paste is suitable, but do not use gum. The paste can be home made; flour and water, with the addition of a little seccotine, or any of the commercial pastes, will do. The tools required are of the simplest kind—a wooden skewer or a nail fixed in a wood handle, and a small smoothing or scoring tool, costing a few coppers are all that is required.

Before beginning to work, make a rough sketch of the mask, both full face and profile, and be sure that when the mask is complete it will be large enough to cover the face of whoever is to wear it. If the mask is for decorative purposes only, these details are not of great importance. The plasticine is next moulded into shape with the fingers, care being taken to maintain a sense of proportion and balance. Features should be sharply defined and slightly exaggerated, and if it is possible to catch and fix "expression" in one or two lines this should be done. Features should be built up with care, and as the face begins to assume a definite form it should be viewed from different angles from time to time. When the plasticine model is in its final form it should be coated with a fine covering of olive or linseed oil, which should extend for an inch or so all round the model on to the modelling board. The model then receives its first covering of tissue paper. The paper is torn, not cut, into strips about an inch wide and as long as required, and then gently laid on the model and brushed smooth, care being taken not to disturb the feature. The natural lines of the face should be followed as far as possible, and great care should be taken that the paper, whilst being brushed well down into the eyes, mouth, etc., is not wrinkled more than is necessary. The paper should be carried to the edge of the mask and overlap on to the modelling board. After the first covering of paper has been affixed it is wise to let it stand for an hour or so. The next covering of paper is made in the same manner, and by using a different coloured paper one is sure that every part of the mask has been covered twice. The second covering is pasted on, and after five or six layers of paper have been affixed in a similar manner the mask should be left for a few days till it is absolutely dry. By running a sharp knife round the edge of the mask where it joins the modelling board the mask should lift easily off the plasticine. If, however, it does not, the plasticine may be carefully removed from the mask piece by piece. The mask can be strengthened by having a layer of fine linen pasted inside it or inserted between the layers of paper in the early stages. When the mask is dry additional details may be supplied by

using plastic wood. If it is desired to economize in the use of plasticine, a wooden shape roughly following the form of the mask can be securely screwed to the modelling board as a foundation upon which to build.

The mask is now ready for painting. For this purpose use students' flat oil colours that have

MASK IN TRIANGLES AND STRAIGHT LINES

been run down with turpentine to the appropriate thinness. These colours dry "flat," which means they dry with a dull surface. An application of gold size will give a slight glaze that can afterwards be varnished. Water or poster colours can be used, but oil colours are preferable, as they have the advantage of being washable.

If it is necessary to build a mask that entirely covers the head, this may be done by moulding the plasticine around a wooden shape firmly fixed to the modelling board. Make sure that the opening through which the wearer will insert his own head is large enough for the purpose. The ears should be moulded close to the head: they should not be loose. If the ears must protrude, it is better to model them separately and

FIG. 1 *H. W. Whanslaw*

to attach them after the mask is removed from the plasticine model. The model is covered with five or six layers of different coloured tissue paper

FIG. 2 *H. W. Whanslaw*

exactly as in the previous case, a strengthening layer of fine linen being inserted if desired. It is allowed to dry as before, and the mask is removed

from the model by cutting it in two with a sharp knife along a line passing behind the ears and

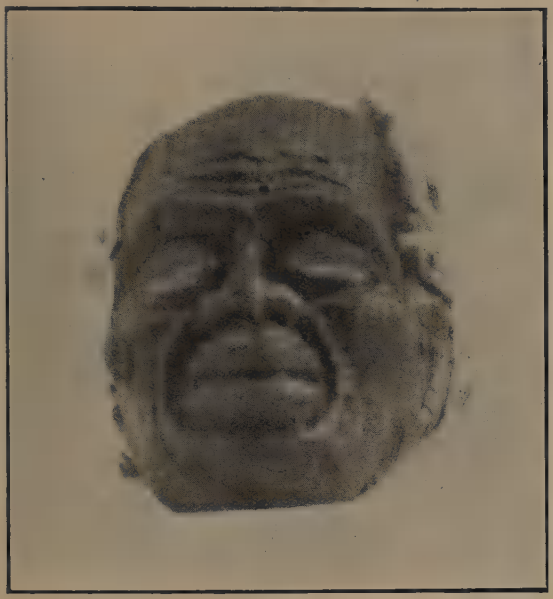


FIG. 3 *H. W. Whanslaw*

FIG. 4 *H. W. Whanslaw*

over the top of the head. When the plasticine is removed and the mask is thoroughly dry the two halves are joined together by strips of paper or linen pasted along the cut portion, the joins being made on the inside as well as the outside. In the illustration (Fig. 2) the hair, which consisted of lengths of white cord, was attached to the mask with glue and afterwards painted. The hair on the mask of the negro (Fig. 4) consisted of strips of light grey astrachan affixed in a

MASK IN THE CHINESE MANNER

similar manner. Animal and bird masks are made after the same style, and any mechanical details, such as winking eyes, opening and closing mouth, moving ears and tongue, etc., are fitted before the two halves of the mask are finally joined together.

Should it be necessary to make a number of identical masks the procedure is slightly different. The modelling material can still be plasticine, but it is more economical in this case to use modelling clay. The head is modelled as before, and when this has been done the model is enclosed with a wall of clay that comes well above the top of the model and also covers the inside

exposed portion of the wooden modelling board. Sufficient water to fill the mould thus formed is placed in a tin vessel and plaster of Paris or dental plaster is gently added and stirred until it assumes the consistency of cream, when it is immediately and carefully poured into the mould

Fig. 5. Mould for Plaster of Paris Cast with Front Wall Removed

and allowed to set, which it should do in from three to four minutes. Before pouring the plaster into the mould the modelled face and retaining walls should have been generously coated with olive or linseed oil to ensure a clean cast. When preparing the model care should be taken that there is no "undercut." By "undercut" is meant any portion of the model that will allow the liquid plaster to get inside or under it and prevent the mould being lifted clear when it has set. The nostrils or ears or a chin with a pronounced downward thrust are points where "undercut" may occur. When the mould is set it should stand firmly on its flat base, and after it has been well oiled the mask can be constructed as before, only in this case the layers of paper are pressed into the shape and the pasting is done from the inside. The mould should be cleaned after each mask is removed and with care it should last indefinitely.

The eye and mouth openings should be made last. When painting the mask it should be remembered that it is to be used on a stage lit with artificial light, which will make the colouring appear different from what it is in the daylight. Flesh colours, Naples yellow, and light red are usually safe colours to use. When using a mask with plenty of red in it take care not to expose it to a green light, as this will make the mask appear black. This is the lighting effect used in revues where the appearance of a troupe of dancers, with plenty of red in their make-up, change from white to black when green floods are thrown on them. It should also be remembered that a red light on yellow appears reddish orange, yellow and blue appear green, red and blue appear purple, and almost any colour appears lighter when illumined by a similar coloured light. Tapes or elastic fasteners used for masks should be in one piece and fixed to the mask in such a manner that there is no undue strain on the material; in fact it would be better to say that the mask should be fastened to the tape or elastic.

There are many other methods of making masks, but those outlined are satisfactory for all purposes.

In the plays of ancient Greece the actor, dwarfed by the immensity of the open-air theatre in which he performed, wore a mask so that his features could be seen by the audience, and spoke through a hollow mouthpiece fitted inside the mask so that they could hear his voice. The soles of his buskins—high boots—were made thick to give him additional height, whilst his body was made proportionate by padding. Two, or sometimes three, actors, with the assistance of a chorus, were sufficient to stage any of the plays of the period, and the impersonation of additional characters was made possible by changes of costume and mask. The masks might resemble real persons or be grotesque caricatures of types. Bird and animal masks were necessary in plays like Aristophanes's *The Birds* and *The Frogs*, the masks of the latter probably being fitted with special devices to enable the chorus to simulate the dismal croaking of frogs which in Frere's translation of the play is represented by the words "Brekeke-kesh, koash, koash." In tragedy, where the play of features would normally convey to a present-day audience hate, pity, fear, or despair, the situation was met by keeping the face of the mask turned from the audience until the dialogue that followed enabled the character to turn. In Sophocles's *Electra* Orestes, who is believed to be dead, has just made himself known to Electra, his sister—who wears a tragic mask—and her joy finds expression in the words "O day of days," but as this sudden change of mood is not in keeping with the mask she wears Orestes's following words "Hush, speak not so loud, lest one within should hearken " prepare the audience for the same sorrowful mask that is presented when Electra once more turns to them.

THE APPEARANCE OF THE PARTS

By D. GRAHAM DAVIS
Editor of "The Gilbert and Sullivan Journal"

TAKING the characters as a whole, very few make-ups in the operas call for more than average skill. This being so, it is surprising that more amateur societies do not encourage their members to rely on their own efforts. The trouble would be well repaid in the interest the performers would take, for, as Mr. Alfred Hartop clearly shows in THEATRE AND STAGE, there are few sides of the actor's craft more fascinating than to see a character taking shape upon one's face (to say nothing of the hands and other features) under one's own guidance. Economically, too, the plan of making the company responsible for their own make-up has much to commend it to societies, as the not inconsiderable expense of hired assistance is avoided.

Against this it may be said, with some degree of truth, that individual action may lead to a strange collection. Some principals will look well made-up, others less so, while with the chorus the range of effect may be even more marked. But the less expert will not lack willing help from their more skilled comrades, while, naturally, each make-up would have to be approved (and if needs be finished off) by the stage-manager. Apart from any other consideration, there is everything to be said for having the make-up under the direct supervision of the producer—a desideratum not always attained where outside professional help is engaged.

The professional *perruquiers*, whether working as free-lances or employed by firms of costumiers, are all trained to their work, and, for the most part, are artists with stage experience. But few of them seem to be attuned to the modern, soft, stage lighting, and are apt to ply their craft with memories of the period when a heavy, exaggerated make-up was the rule. Two other factors which weigh heavily against the employment of outside help are that the *perruquiers* cannot be expected to know the important considerations of the size of the theatre or hall, and the nature of its stage lighting. And I have rarely met one who has taken the trouble to make any inquiry, or pay any attention to, these all-important facts. The second factor is that they have no time or opportunity to make a careful study of the individual faces, with the result that they tend to develop a stock make-up for each type of character, irrespective of whether it be suitable for the particular face "under treatment" or not. And to this last criticism I would add what is really the crux of the matter where the Savoy operas are concerned. The Gilbert and Sullivan characters are not recognizable as such by the nature of their faces or expressions. There is a subtle difference between the make-up required for, say, a George Graves and a Lytton part.

The manner of achieving the appearance of a character could not be entered into here without trespassing on another writer's preserves, so in discussing make-up as applicable to Gilbert and Sullivan characters, the reader must supplement my remarks with the excellent technical guidance and advice given by Mr. Hartop.

In these operas, the characters calling for the more elaborate make-ups are Dick Deadeye, King Gama, Wilfred Shadbolt, the male choruses in *The Pirates of Penzance* and *Iolanthe*, and the Japanese disguises required in *The Mikado*. Taking the first of these, there has to be assumed as Dick Deadeye (*H.M.S. Pinafore*) the shape and bearing of a grotesque, twisted figure of almost horrific appearance. In fact the greatest care has to be taken to avoid the appearance of the character being repulsive to the eyes of the audience. The bent body is obtained by the actor assuming, and holding, the necessary wry crouch. In this he is aided by a pad, supplied with the costume, to represent the humped shoulder. Care should be taken to see that this pad is well secured so that it cannot slip down. Deadeye's face is distorted and screwed up towards the blind left eye. After a not too deep groundwork has

been put on, the effect of this twisted face is obtained through judicious shading rather than by the application of nose-paste or other built-up aids.

DICK DEADEYE

The sketch shows the lop-sided character of the face. Note how the shading is taken round the edges of the eye patch. See also the photograph on page 676

The twisted nose is simply a question of properly applied highlights. Start with a line of white (or some colour much lighter than the ground-work) at the root of the nose. Keep this line to the right of the natural highlight of the nose, bringing it down in a slightly crooked diagonal direction to finish above the left nostril. The effect is, of course, accentuated by darkening the nose from the edges of the white line, taking care that the shades are toned into each other. This will be found to give a most satisfactory impression of a nose that has, apparently, been pushed over to the left.

The rest of the face must conform to this distortion. Therefore, place a line, or shadow, in a downward direction at the right-hand corner of the mouth, with a corresponding, but upward, twist at the left-hand corner. It should be noted that the left-hand shading should be rather wide of the actual corner of the mouth, but the right-hand one should coincide with the join of the lips. A furrow should run down from each nostril to beside the mouth. Here, again, a lop-sided effect must be obtained by placing the right-hand line rather inside the natural furrow, while the left-hand one should be kept slightly above. Finally, mark the cleft between the nose and upper lip with a decided cant towards the left, and the finished result will give both the sneering expression and distorted effect of the twisted face. As the left eye is closed, that brow will be lower than the other, and this is achieved by rubbing a reddish mixture of colour—approximating to that of the wig—into the left eyebrow, but bringing the colour rather below the level of the real hair. On the other side the operation is reversed.

The effect of the closed eye is best obtained by cutting a piece of gauze to fit the hollow above the eye socket. When this is firmly in position, fixed with spirit gum or whatever adherent the actor prefers, it should be carefully trimmed in order to fit neatly below the eye. Then it should be gummed round its remaining edges and held in position until it fits comfortably and without creasing. It is advisable to keep the eye slightly closed during the attachment of this patch. When it is dry, the eye may be opened, the muscular expansion helping to smooth out any incipient creases. But if the eye has been closed tightly during the attachment of the patch, opening it will have the result that the gauze will be pulled away, a painful operation involving a tedious repetition of the work. The grease paint must be removed from that portion of the skin to which the patch is to be affixed. When the patch is quite dry, the face ground colour should be worked up over it, so that it appears as a natural part of the skin. The eye itself might be indicated by a thin line, thus giving the effect of a tightly closed eye-lid. Any impression of

either an empty socket or a staring dead eye (despite the character's name) should be avoided. Although described last, in practice it will usually be found desirable to adjust the eye-shield before the shading of the face is carried out.

The whiskers supplied for Dick Deadeye are usually unsatisfactory, being nothing but a hideous, unnaturally bright red fringe, although there are signs that several costumiers are now sending out a more natural adornment of a lighter, sandy hue. But, in any case, it is preferable to spend the little extra time and trouble involved in fashioning side-whiskers out of crêpe-hair, bearing in mind that, although thickest on the jaw and cheeks, Deadeye's whiskers actually pass under, and meet below, the chin.

Reference to the other beards worn in *H.M.S. Pinafore* can usefully be made here. For Bill Bobstay and Bob Becket, grey wigs with pointed beards and moustaches are usually supplied. These two characters are more traditionally correct if they are depicted with the shaven upper lip, which really belongs to an earlier period than that of the opera. This effect is easily obtained by not using the moustaches and combing out the beards until they are less pointed.

The twisted effect of King Gama's face in *Princess Ida* is obtained in the same manner as is Deadeye's, except that it is an additional effect if the tip of the nose be given a rather one-sided, bulbous appearance by the aid of nose paste. Again a shoulder pad is supplied to help the bodily distortion, while the twisted foot and crooked leg are effected by means of pads, worn under the tights. These, with careful adjustment, are as effective as it is possible to make such an illusion.

Both Deadeye and Gama should pay particular attention to the hands. Deadeye, in particular, should appear to have lost the use of his left hand, which should be painted with a light colour (say No. 5) to give the suggestion of a bloodless, paralysed member.

One seldom sees a satisfactorily made-up Wilfred Shadbolt. This is probably a direct result of the lack of comprehension of what the part really is. On a pale ground-work, hollow cheeks, sunken eyes, and a heavy frown are shaded. The unshaven appearance of the character should not be too heavily represented. A small amount of black grease paint (dabbed on here and there gives a much better effect than the more usual (amateur) application of blue over and under the chin and on the cheeks. And do not forget to see that the hands and neck are in keeping with the unkempt appearance of face and head. The nose should be slightly, but not comically, crooked.

In *The Pirates of Penzance* each member of the chorus should have an individual make-up. These pirates should be a ruffianly-looking gang, of all ages; most of them should be unkempt. The basses should have the heavier make-up, but this should be of such a nature that it can quickly be removed in order to allow ample time for the change to the policemen of the second act. The police make-up is usually "straight" with the addition of small side

THE MIKADO

To bring out the lines and shadows required for this character, the face is shown much lighter than would actually be the case. Compare with the photograph on page 677

whiskers, but early in 1934 D'Oyly Carte audiences were treated to the sight of beards and moustaches, both of which are entirely in keeping with the character of a policeman of the period of the opera.

The peers in *Iolanthe* are a collection of bald-headed, largely be-whiskered, mid-Victorian old gentlemen. If individual faces allow, there is a tradition that a more or less recognizable Beaconsfield should be of their number, while a full-bearded suggestion of Lord Salisbury is another familiar member of this noble gathering. The rule, one chorister one make-up, applies to this opera. Apart from such special portraits as have just been mentioned, each man should become an elderly and ugly version of himself, with the addition of whiskers appropriate to the period. The coronets are twice removed (although for only a few moments) during the first act. Great care, therefore, must be taken to see that the wigs are convincingly joined to the foreheads, and that the bald pates are unwrinkled.

The make-up for *The Mikado* is easier than might be imagined. It is the suggestion that is called for more than precise verisimilitude, both in principals and chorus. The tilted eyebrows are easily obtained, while the slanting eyes of the Oriental are suggested by a thin black line taken across the upper eyelid and beyond the eye in an upward direction, with another line, pointing downwards, in the inner corner of the eye. Both these lines must have suitable highlights. It is unnecessary to go to any further trouble than this; indeed, for the girls, the first of these lines will be sufficient. As regards Katisha, the make-up should be ugly without being grotesque. A pallid, rather haggard, face and severe expression, aided by the costume and wig, should present no difficulty.

There is one other point. When *The Mikado* was re-dressed, the make-up of the men's chorus was somewhat altered. The faces were made to appear more convincingly Oriental, and long drooping side whiskers were added in some cases. It is possible that these costumes may gradually become available for amateurs' use, and when this occurs, it is suggested that the more convincing make-up be used.

For the Mikado himself a more elaborate make-up is needed. High cheek bones should be shaded on a brownish-yellow foundation of a darker shade than that used by the other characters. A cynical expression is given by deep, well-defined, and somewhat sneering furrows, running from the nostrils to below the mouth. The lips should be bloodless and thin, and shadowed with a downward line at each corner. The neck, too, should be shaded and hollowed, while the back of the hands and fingers should be given a talon-like appearance by shading as described on page 268. The slant of the eyes will repay more care and detail than is called for in the other parts, since more individual attention is attracted to this imposing figure.

The natural eyebrows should be painted out, and replaced by "caste-marks"—two almost perpendicular lines running from the real eyebrows to about the join of the wig. At the top these lines should be thickened and turned out to a rounded point, giving the appearance of an exaggerated pair of eyebrows. One sometimes sees ordinary "Japanese" eyebrows painted in in addition to these marks. This is really a mistake, though technically it may be correct. To an audience unacquainted with the niceties of caste-marks (as most people would be) the question would arise: "Why has the Mikado two pairs of eyebrows?" The new dress discounts the value of these lines, and ordinary, oblique, eyebrows should be given to this character.

For the rest of the characters, large and small, in these operas nothing out of the ordinary line of "straight" or "character" make-up is needed. Nor is it at all necessary, as so many *perruquiers* would have us believe, that a comedy part should always be recognized as such by a fixed smile painted upon its countenance in no hesitating manner. A glance at photographs of this type of character will show that in no case does the face—by itself—give any clue to the fact that a comedy character is depicted. The natural expression may do so to some extent, but never the constant mask of the make-up. Besides, several excellent Gilbert and Sullivan comedians have not a face that will adapt itself to this painted-smile type of make-up, and it is an elementary axiom of the art that no line should be put on a face that Nature cannot place there. A smile, when it is needed, is better real than synthetic.

HOW TO MAKE SCENERY FOR YOUR THEATRE

By CONSUELO M. DE REYES

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AFTER the scene design has been thought out and the drawings and models are ready, the next step is to make the scene. Either unbleached muslin sheeting, in 6-ft. widths, or theatrical canvas is the material commonly used. Theatrical canvas is little more expensive than muslin, and, as it is usually fire-proofed, on the whole it is better. If drops or wide curtains are required by the specification it will be necessary to sew widths together. Lapped or double seams are better than plain ones, as they make a flat surface at both sides of the cloth and are stronger. A batten or strip of wood should be placed at both the bottom and top edge of all drops. The drop hangs from the top batten and the bottom one acts as a weight and holds the curtain flat. When the moment comes for the canvas to be tacked on to the wooden battens the greatest care must be taken to see that it hangs flat. For this purpose the frame should be placed on benches that will raise it to waist level, as it is back-breaking to cover frames while they are on the floor. The canvas should be cut slightly larger than the frame, laid over the frame, and tacked along the inner edges with ordinary carpet tacks. The centre of the long sides should be the starting points from where the tacking should be continued to one end of the frame, a worker being on each side so that the material is pulled evenly and parallel at all times. The material should then be tacked towards the other end, after which the ends should be tacked. Above all, it is essential to remember that the material should not be stretched too tightly, as it shrinks with painting. It is important that the tacking should be along the inner edge of the batten and that the tacks should not be driven right in, but should be allowed to project a quarter of an inch.

After the tacking the cloth is turned back everywhere to the tacks, exposing the greater part of the batten again. The wood is painted with glue, and the cloth is pulled back over the glue and pressed into it by rubbing the surface outwards from the centre. Ground glue, which can be obtained from any hardware or paint store, melted in an ordinary iron glue-pot should be used, and it is advisable to put whiting into the glue so that the canvas will not be too much discoloured along the edges of the glue. One part of whiting and two parts of glue to six parts of water should be used, and the hot mixture should be rubbed on to the wood with a stiff brush. After the glue is thoroughly dry the tacks can be removed with a pair of pliers. The over-hanging cloth should be cut off flush with the edges of the frame, which will now be ready for painting. If the scenery is not already fire-proofed, this can be done by spraying the back surface with a saturated solution of alum before painting. The scenery is now ready for painting. The first step is to give it a priming coat, which

FIG. 1. SIMPLE SETTING

Suitable for Shakespearean or Classic Play, contrived of light portable flats hinged in pairs

will furnish a smooth sized surface on which to paint the colours. The materials for this coat are the same as those used for the glue with which the cloth was fastened, and it should be made in the same way except that a greater proportion of whiting will be needed. A good recipe is three or four pounds of whiting and one pound

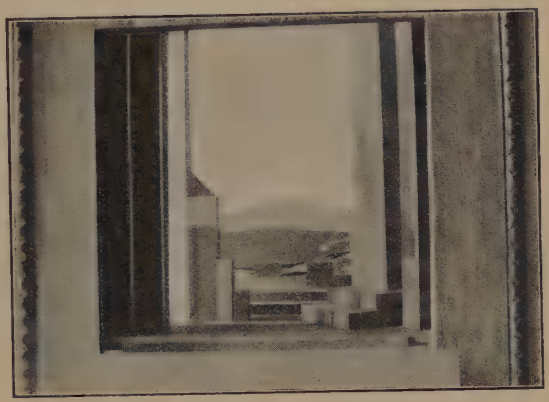


FIG. 2. THE SAME AS FIG. 1

With the exception of two screens that nave been removed, and with the introduction of ground rows

of ground glue to six quarts of water. When the solution is at a proper consistency it will cause one's fingers to resist a slight pull when pressed together. This priming coat should be applied hot. The surface must be carefully painted so that no gaps are left, and for this painting a 6-in. to 8-in. brush is best. The brush strokes should be made in all directions so that the surface is thoroughly covered. In large professional theatres it is usual to hang the drops vertically and to paint from a ladder or bridge. A bridge is an elevated platform so placed that it may be raised or lowered in order to reach each part of the surface. It is, however, easy to spread drops on the floor for painting.

Flats can be placed either vertically or horizontally, but they should be nailed to a "paint frame," i.e. a flat wall or a floor, so that they do not warp. After the priming coat is dry the colours should be painted on according to the model. The colours are made in a similar way to the priming coat with colour pigment substituted for the whiting. Dry ground pigments can be obtained in any colour shop. They are inexpensive, though prices vary slightly according to the colour. By mixing the pigment with hot water, glue, whiting, or black pigment, any desired shade can be obtained. It is advisable to make a generous amount, as it is extremely difficult to match a colour, and the materials are cheap. If the paint does not cover the surface properly it is too thin, and more glue and pigment should be added; if it has a tendency to crackle off after it is dry it is too thick and must be made thinner by the addition of more hot water.

If a design is to be painted on the drop scene it is wise to outline the design with charcoal. The amateur scene painter should avoid applying a flat tone of paint to any surface. Broken colour surfaces are much easier to do, and they are far more interesting when the scene is lighted. The first lesson to be learnt by any worker on the stage, whether with reference to costumes or painting, is that all colours should be judged from the point of view of artificial lighting, and not by daylight, as the result is totally different.

An excellent method of obtaining a broken surface is that of sponging. A sponge is dipped in paint, wrung out, and the flat surface of the

FIG. 3. THE SAME FLATS AS IN FIGS. 1 AND 2

With the removal of ground rows and the substitution of trees and back scene

sponge is patted on to the surface to be painted. The result is a pattern of spots made by the face of the sponge. The sponge must be constantly turned to left and right during the patting, so that the outline of the sponge is lost in the larger pattern of spots. Several colours may be sponged on, one over the other. Sometimes a solid colour can first be painted on the surface to be sponged

as a background. We ourselves have found this method very successful, especially in sponging flat surfaces with silver or gold, when a wonderfully luminous effect can be obtained.

Another method of breaking the surface is known as cloth rolling. A large cloth dipped into the paint is wrung partly dry and then, while it is still twisted, it is rolled across the surface to be painted. A great variety of effect can be secured by using several colours, one over the other, and by changing the direction of the rolling.

Another method is known as spattering. A brush is dipped in paint, which is spattered on the surface by shaking the brush or by snapping it so that the paint falls on the surface in small drops. The surface to be spattered can be vertical or horizontal, but if it is vertical it is necessary to have the paint sufficiently thick so that the spots do not run from gravity.

If the puddling method is adopted the surface to be covered is placed horizontally, and the paint is poured on, then pushed about, and blended by a large brush. Several colours can be used, usually

FIG. 4. THE SAME FLATS AND TREES AS IN FIG. 3

The trees being effectively silhouetted against the cyclorama and with steps and back rostrum introduced

variations of the same colour, such as two shades of green and a green yellow. The process can be quick if one person takes a bucket of each colour and pours it on as needed, while others with brushes blend the edges of the colours by running them together.

In scene-painting, as in every other branch of dramatic art, the scene painter must go boldly ahead, and learn from his own successes and failures. He must remember that he is painting scenery and not pictures, and that, therefore, everything must be intensified and exaggerated. Fine outlines and small details will be lost. The roughnesses and apparent crudities of the painting will not show under the lighting; in fact they

FIG. 5. THE SAME FLATS AND ROSTRUM AS IN FIG. 4

With the introduction of circular pillars effectively lighted from the side

will often improve it, since they make the result more interesting. Never use black for shadows, but blue or brown, or purple; shadows should be cast by moulding or used to denote variation in the colour of trees, etc. The shadows of the old-fashioned perspective scenery should be avoided. One of the most useful possessions of any Little Theatre will be a good sky-cloth, since it will enable any scene to be changed cheaply and quickly. The low wall in front of this sky cloth, already described, gives perspective. If, in addition, the outline of hills, cut from card or beaver board, are placed at the base of the cloth the effect of great length on your stage is obtained. This is especially desirable if your stage is actually small, and you wish to give the impression of greater size. This range of cut-out hills is known technically as a "ground-row." It should be placed at the base of the sky and behind it there should be a batten of lights.

A sea-scape can be treated in similar manner, also rocks, low trees, bushes, or a town seen from a distance. The side curtains can remain in place. The change of scene is effected merely by removing one piece of scenery. As the eye is

always drawn to the centre this will give the variety that is required.

Side wings are not desirable on a small stage. They need to be carefully designed and are difficult to fix with safety. When in position they have a tendency to dwarf the stage; also, unless they are carefully placed, they are apt to reveal players waiting in the wings. Considerable variety can be obtained by using window or door pieces with the curtains. The effect of the wall of a room is easily obtained by stretching the curtains and removing the folds. If you have a carpenter among your players he should be asked to make a set of four pillars; if these are used with the curtains, and silhouetted against the sky backcloth, beautiful effects are secured. These pillars can be made flat, but they are much more useful and easy to handle when they are made in three divisions. If you have a set of these pillars, three curtain rods, and some curtains you can secure a good scene for any stage.

The four pillars should be placed at the four corners of the stage. The curtain rods are attached to the top of the pillars on three sides, and the curtains are hung from there. The entire scene is then complete without any damage being done to the walls and without depending on supports and rafters. It is essential to weight the pillars thoroughly at their base. This can be done by placing heavy weights on the top of the bottom cross-beam. If this is omitted the pillar will tend to sway if anyone leans against it, and may ruin the atmosphere of a scene. The pillars are made of strong canvas, distempered white or grey, and stretched over a framework of 2 in. by 2 in. rough wooden battens. The corners of the upright battens facing the audience should be planed off, and only three sides of the pillars covered with canvas and unbleached calico. They can be painted to represent stone or marble. Cornices to run along the top of the pillars are made in the same way; they must not be made too heavy for a small stage.

When white scenery is used in conjunction with coloured lighting and contrasting colours in costume or drapery the result is one of great beauty. A small monastic community on a Benedictine Island that always gave Passion Plays in such a setting used to obtain an effective rough cast appearance for pillars by giving them a final coat of size and then powdering the surface while still wet with coarse sand. This surface was useful in breaking up the light. The period costumes of the players were soon dispensed with, and they played merely in their white habit, as it was quickly proved that white when played upon by colour possessed all the variety that was required. The use of such curtain surrounds and pillars provides atmosphere. As soon as the curtain rises the audience should feel the play. Two of the most effective scenes that I have ever seen on the stage of a Little Theatre were: For a romantic one-act play grey curtains were hung in the form of a semi-circle; at the back stood a tall, gothic window, and through the leaded panes the top of a leafless tree could be seen dimly silhouetted against a dark, storm-tossed sky. The tree swayed in the wind, which was heard throughout the play, and which increased as the play progressed. A shaft of cold, blue light entered the window and mingled with the warm purple light that flooded the room. A tall candlestick stood upon a table, draped in rich purple, and a low couch, covered with skins, formed the only furniture. Before the play began one felt the terror that surrounded this little warm room.

Another scene depicted a convent interior. The stage was hung with white stage curtains and a white stage-cloth. There was little furniture and it was of dark oak. The lighting was cold and subdued. A crucifix hung on the wall, and through a high window, heavily barred, came a ray of golden light that fell on the crucifix. The effect was that of the light of a rich warm world entering and beautifying the rather cold and lifeless atmosphere of the convent. The light fell upon that symbol of sacrifice and made it more beautiful. In that simple touch of genius in production lay the whole story of the play upon which the scene was built.

LOTTERIES AND OTHER MATTERS

By DUDLEY S. PAGE
Author of "Law of the Amateur Stage"

I WILL now deal with the consideration of a few matters that bear indirectly upon the Amateur Stage, and that occasionally arise in the administration of Operatic and Dramatic Societies.

A lottery, sweep, draw, lucky dip, or other ingenious variation is frequently the resort of harassed Committees to make up financial losses on a production or to replenish the depleted treasury after a season's working.

As a general principle, it may be said that all games of chance are illegal. Even games or competitions in which the element of skill may be said to enter would probably be held to be illegal if the element of skill be so remote as to render it a mere guessing competition. The test to be applied to all such cases is whether the particular contest is one in which there is a real and not imaginary element of skill, or whether its solution depends on pure chance.

The whole question is still governed, like so many other legal matters relating to the stage, by that somewhat archaic Act known as The Lotteries Act, 1823, which, as you will observe, is now well advanced in its second century.

Section 41 of that Act provides that if any person shall publish any proposal for the sale of any ticket or tickets, chance or chances, except such as are or may be authorized by law, he shall for every such offence forfeit and pay the sum of £50, and is to be deemed a rogue and vagabond. The draftsmen of these old Acts, by the way, were always very fond of stigmatizing everybody connected with the stage as a rogue or a vagabond.

As we all know, an ordinary sweepstake is illegal, but many promoters fondly imagine that if they announce on the face of the ticket that the money paid is a voluntary contribution to the funds, or that the ticket is a receipt for a subscription, they take their scheme out of the purview of the Act. Again the prize may be a motor-car with a stipulation on the ticket that the winner shall pay one shilling for the car before delivery. Both methods are equally useless.

Other devices, such as the distribution of prizes among members of the audience who occupy certain lucky seats, or who have purchased a numbered programme with a chance of drawing prizes, are all lotteries, and the fact that the prizes have been given and not purchased out of the proceeds makes no difference.

Such devices, however ingenious they may be, would not, in any circumstances, render an otherwise illegal competition legal. The law on the subject, however foolish it may be or however much we may resent it, is not to be defeated by any subterfuges such as these.

From the foregoing it will be seen that the only way to bring a scheme within the law as it stands is to see that the solution depends unequivocably upon skill, or, alternatively, to find some exception (referred to in the Act) that may have been authorized by law.

With regard to the first of these alternatives, the following may be suggested as being perfectly legal competitions, namely—

(1) Estimating the number of people attending or paying for admission.

(2) The placing of a given number of persons, posters, plays, etc., in order of popularity.

(3) Arranging a short sentence illustrating a selected word.

(4) Cross-word puzzles (as the law stands at present), but not limericks.

With regard to cross-word puzzles, I have always felt that if these were seriously contested, they would be held to be illegal, for the alternative words run into so many thousands of variations as to reduce the whole thing to a pure matter of chance.

The only instance under the second alternative with which I am acquainted, and I believe it is the only one, is to be found in the Art Unions

Act of 1846, which is still in force. That was an Act to protect certain voluntary Associations formed under the name of Art Unions for the purchase of paintings, drawings, or other works of art to be afterwards allotted and distributed, by chance or otherwise, among the several members, subscribers, or contributors forming such Associations, or for raising sums of money by subscription or contributions to be allotted and distributed by chance or otherwise as prizes.

The Act further proceeds to protect such Unions and their members from any offences that might be deemed to come within the provisions of the several Acts of Parliament passed for the prevention of lotteries, and which might render such persons liable to certain pains and penalties imposed by those Acts. The Act seems to offer the only facilities for a lottery or game of chance that can be said to be really legal, but it is first necessary that such Associations should obtain a Royal Charter for their incorporation, which is, of course, not always easy, and is certainly somewhat costly. Moreover, the Charter can be withdrawn wherever it shall appear that such Association is perverted for the purposes of this Act. But the Act certainly seems to open possibilities which are not generally known.

Of course the whole question of lotteries frequently depends upon the attitude of the local authorities upon these matters, for many sweepstakes take place all over the country, particularly on the Derby, to which the authorities turn a blind eye, particularly when they are promoted in a small way by clubs, institutions, or Societies.

But care should be taken in all cases by those promoting any such scheme, for the consequences are unpleasant and the penalties severe.

Liquor Licences

In all cases in which a special liquor licence is required or an extension of an existing licence for the purpose of any entertainment connected with the activities of an Operatic or Dramatic Society, application can be made to the Local Justices of the town or district in which the premises are situate.

If the premises are already licensed, the application will be for an extension of the existing licence beyond the permitted hours. If the premises are not licensed at all, the application is for an occasional licence to cover the time required by the occasion. No special form of notice is required other than a letter to the Superintendent of Police for the district, giving notice of the intention to make the application, setting out the name and address of the applicant, and the place and occasion in respect of which the licence is required. The Magistrates' official consent to the application must be forwarded to the collector of Customs and Excise with the necessary remittance, in most cases 10s. a day.

Such licences as these are readily obtainable as a rule, but the application should be made at least a week before it is actually required, so as to give time for the necessary regulations to be observed.

Uniforms on the Stage

By the Uniforms Act, 1894, it is enacted as follows—

It shall not be lawful for any person not serving in His Majesty's Military Forces to wear without His Majesty's permission the uniform of any of those forces or any dress having the appearance or bearing any of the regimental or other distinctive marks of any such uniform.

By Section 2 (1) of the Act it is provided that this enactment shall not prevent any person from wearing any uniform or dress in the course of any stage play performed in any place duly licensed or authorized for the public performance of such plays, or in the course of a musical or circus performance, or in the course of a bona fide military representation.

The Act itself is of course designed to prevent His Majesty's uniform being brought into contempt or ridicule, but the special provisions of Section 2, as will be noted, exempt all stage productions in premises duly licensed for the production of stage plays.

By the Police Act, 1919, a similar provision is made with regard to the uniforms of the Police.

Photo by Elliott & Fry

Mr. S. R. Littlewood

ASPECTS OF CRITICISM

By S. R. LITTLEWOOD

Dramatic Critic, "Morning Post," Past President, Critics' Circle

ALL sorts of misconceptions about criticism must first be set right. Then, and not till then, it may be useful to discuss its uses to the professional and the amateur theatre, and to those who are working for either or both out of sincere love for the art of the stage.

The hardiest of these misconceptions is a belief that the critic is at once a judge and a servant of the theatre—that he belongs to the theatre and has a responsibility to it. This cannot be too emphatically denied. Of the random essayist—a source of much excellent criticism—it is palpably untrue. It is no less so of the professional critic—the accredited practitioner in the "craft and mystery" of journalism, who uses the theatre as his material. For him, as for all, the word "critic" implies judgment—that is to say, he is empowered to give judgment if he wishes to do so. Anyone who has worked in a newspaper office knows that there are countless writers who are not allowed to do this. The "critic" is so called because he is distinguished from these. But it does not mean that he is in duty bound to give a considered verdict upon—or even pay attention to—anything which does not interest him, or which he does not think will interest his readers. So long as he satisfies them—and in the long run this includes every point of efficiency—he is absolutely free. He can omit all judgment whatever, if he thinks the play or performance is not worth it. He can regard what he has seen from any standpoint—that of his own personal impression, that of the general public or some portion of it, or that of a reader as opposed to a playgoer, or that of some fancied ideal or temperament. Anything like persistent unfairness will, of course, soon bring its revenges. But this is only because the critic, like the actor, dramatist, and manager, must give the public either what they want or what he can teach them to want.

The old and much-vexed question of the complimentary ticket does not alter the state of affairs in the slightest. It has been hammered out again and again, both in public and private—always with the same result. The complimentary seat is a courtesy for which the theatre finds it convenient to arrange. That is all. There is probably not a critic in the world who would not rather fill a seat which has been paid for. But in that case—as has been shown by experiment—he would only wish to go, like the public, to plays which he knew would please him. The effect would be that only a few theatres would get any notices at all.

On one famous occasion—the production of *The Morals of Marcus* at the Garrick Theatre in 1906—no complimentary tickets were issued. There were no notices anywhere. The play, which was not at all a bad one, struggled on for a time; but very soon arrived an "S.O.S." from the management, imploring any sort of reference, hostile or otherwise. So the critics returned—at any rate, some of them—and all was comparatively well. Another reason for the complimentary seat is that any candid reference is legally uninvited, and therefore actionable, without it. The fact thus emerges that, so far from the complimentary seat entailing an obligation to praise, the exact opposite is the truth. Most managers know as well as the critics themselves that mere puffery is dull and does no one any good.

Having cleared away, to some extent, the ever-harmful fallacy that critics are in any sense parasites of the theatre, we can come back along the line and recognize that only the critic who loves the theatre is worth anything at all; also that, as a journalistic ambassador, he is of immense importance. He brings, in the first place, publicity—and to the professional theatre publicity is the very breath of life. Indeed, it might almost be described, from the Kantian point of view, as the "thing in itself." One way or another, the essence of all is show. Even to the amateur, from the most practical standpoint, full houses for a week may make all the difference between

carrying on or giving up. This admitted, it is no less vital that the interest created in the theatre by an understanding critic—as compared with some other aids in this direction—is on the side of intelligence. When he is not actually creative, he conveys ideas and discoveries to people who would otherwise never have thought or even heard about them. Also, a good and sympathetic critic not only inspires the public with his own enthusiasm; he gives priceless encouragement to dramatists, players, and producers.

This creation of a general interest in the theatre by choosing it as a theme can illuminate as well as interpret. It is, to my mind, a far more important element of criticism than the mere delivery of an *ex cathedra* verdict upon the merits of this or that play, favourable or adverse. I count the immediate decision upon something which is either obvious or a question of taste as a very secondary matter. Nothing is easier than to go to a play and to say whether one has enjoyed it or not. With nine plays out of ten, even on larger grounds, it is clear enough whether a good or a bad piece of work has been forthcoming, and where it and the company have succeeded or failed. The question as to which section of the public the play will please or otherwise is a little more complicated, but simple enough to any playgoer of experience—after production. These affairs are for commonplace minds. It is not there that the call for men of genius in criticism has arrived and been sometimes so remarkably responded to.

Ibsen and the Critics

A common charge against criticism as an art is that great dramatists have not been awarded immediate and universal honour by all critics —that Ibsen, for instance, was pilloried by Clement Scott, just as Wagner was by many of the music critics in his early days. But this is only to say that one critic of a flamboyantly emotional and romantic temperament had the courage to express his sincere feelings at a particular time. As a matter of fact, it would be difficult to find an author who owed more to English criticism than Ibsen. The very productions against which Clement Scott fulminated were promoted by a fellow-critic, Mr. J. T. Grein. The translation used was made by another fellow-critic, the late William Archer, who had taken the trouble to learn Norwegian so as to confirm his faith at a time when very few other people in this country knew Ibsen's name. Even now there are thousands of quite reckonable folk—I do not happen to be one of them—who look upon Ibsen as a "dated" author. Supposing that Scott was definitely wrong—and on some points he certainly was—how much better that he should have honestly represented his temperament and period, waving its tattered banners to the last! His vituperations against *Ghosts* and *The Doll's House* are excellent reading still, just because they were sincere. They mean something.

Archer, Walkley, Shaw

So utterly wrong is the idea that critics are to be judged by the impersonal correctness of their judgments that in my own pretty long experience I have found those the best and most useful to the theatre who have been strongest in their aversions and most pronounced in their fallibilities. Scott was by no means the only "sinner" in this respect. William Archer, though he acclaimed Ibsen, had a strangely inconsistent prejudice against the Elizabethans. He considered them for the most part over-praised melodramatists; though *The Green Goddess*, by which he himself was to make a fortune at the close of his life, was frank melodrama from beginning to end. When someone suggested to Walkley that he should learn German so as to be able to read Schiller in the original, his reply will be recognized as probably authentic by all who knew him. It was to the effect that one of the reasons for his not learning German was that he could the better avoid Schiller in the original. So, too, with Shaw. Though his dramatic criticisms are among the most entertaining things he has written, his views on romantic drama are by no means always to be trusted, and much that he writes upon acting is false and over-stressed. Yet these three critics —however human and fallible—did an invaluable work by building up an interest in the theatre among well-educated and thinking people. It would be difficult to calculate the number of young men and women of the early 'nineties who were brought into the theatre by reading Archer, Walkley, and Shaw. They said to

themselves that here was a new world of discovery —something that interested men of intelligence and charm—and they became playgoers. They made a public through which the later Pinero, the Barrie, the Shaw plays, and everything good that has followed became possible.

Old Critics and New

I was just starting criticism at the time, and can vouch for the truth of this. When I began, Clement Scott was still the dictator of the front of the house. He used to have a box, whilst the other critics had to be content with stalls. The pit and gallery used to watch his face to see whether the play was going to succeed or not. Their confidence was not altogether misplaced for a theatre in which drawing-room melodrama on the Sardou plan was still the staple fare, verging to other products of the all-dominant French stage, from *Two Little Vagabonds* at the Princess's to *A Night Out* at the Vaudeville. It was not ideas that filled the close-printed "column-and-a-bit" which appeared next morning from Clement Scott's pencil. It was a glowing reflection of the excitements of the evening; a detailed, lively summary of the plot, with or without reminiscences of the generally Parisian original; a vivid, frank, and instructive criticism of the acting, character by character and act by act, followed by an equally careful and appreciative recognition of the "production," with notes on each scene. To finish up with would come a clear and more or less reliable estimate of the play's value to the playgoing world that Clement Scott knew. Those criticisms of Scott's—which were models to most of the daily paper critics scattered beneath him—were, to my mind, not to be despised. They brought people in flocks to the theatre. They have not lived, but they served their day. Apart from his fluency, ready emotion, and knowledge of the theatre, he was not a man of high attainments. But he was an enthusiast; he claimed space and prominence for the theatre in his paper. He paved the way for the new type of man better suited for dealing with the new type of play.

With the arrival of Ibsen and of his influence on the stage of the world, the days of the old-fashioned criticism were done. A subtle perception of the author's meaning took the place of reams of homage to the player. A knowledge of the classics and of the French adaptation-market was just not enough. Not only Scott, but all the old-fashioned critics—fine scholars, some of them, like Joseph Knight, with his vast beard, and kindly Moy Thomas—found themselves outclassed by young men who had not a tithe of their knowledge of the theatre, but were able to dash off in a line or two an idea of the play, which was what mattered when plays began to have ideas, and to leave the acting and the tric-trac of the stage more or less to take care of itself. To read Walkley's early criticisms as "Spec" is to realize the change and its importance. Meanwhile, the weekly and the monthly reviews began to pay an attention to dramatic criticism that had never been called for before. Even so, save for Walkley's subsequent weekly article in *The Times*, English criticism has produced nothing comparable to that of the French *feuilletonistes*—nothing combining wit, theatrical knowledge, scholarship, charm of personality, and sound judgment as Sarcey and Lemaître combined them. This may be partly because dramatic criticism has never been with us a matter of training and tradition as it always has been in France. We have no National Theatre, no Ministry of Fine Art, nothing to give the theatre an academic permanence and dignity.

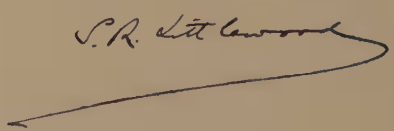
News Against Views

Since those days professional dramatic criticism has changed completely. In place of the long, detailed survey, conscientiously going through an entire play and cast—good, bad, and in between—the method started by Walkley has spread almost universally. Only a few very old-fashioned daily papers—and they mostly in the provinces—would think nowadays of devoting over a column to the most important production of the night before. So far as London daily papers are concerned, even if the will and the space were there, the writing or dictating of a notice of that length after the performance has become by no means so simple a matter as it might seem. Nearly all newspapers go to press so early now that for the larger circulations notices have to be written during the "show." In a large proportion of cases, what the playgoing public gets is an impression of the first act and a guess

at what follows, confirmed by telephone afterwards—or, possibly, corrected, if it has been grossly wide of the mark. Also "news" has become not only a clamant but an unassailable competitor, so much so that first-night criticism, crashing in at the last moment, has to be treated as news and for its news-value. This has inevitably resulted in the replacing of helpful criticism in some quarters by "snappy" paragraphs of personal or other superficial gossip. Or it necessitates some extravagant expression of praise or blame, sufficiently sensational to make it good for a headline and flattering the ignorance of a public incapable of appreciating anything better. This tendency is, unfortunately, spreading to the evening papers, where news, social gossip, domestic chit-chat, and pictures encroach more and more. Meanwhile the periodical reviews have faded almost completely from power. Their place has been taken to a great extent by the Sunday papers. Even of these only two out of London's dozen have failed to yield to the supposed popular passion for broken biscuit.

None the less, with all this against it, I can say from an intimate knowledge of forty years that first-night, professional criticism was at least never more influential than it is now. Considering the difficulties, I doubt if it was ever done more ably. How easy, by comparison, it used to be, may be gathered from the fact that in my own early days a notice did not have to be delivered before one o'clock in the morning. It was possible not only to collect one's thoughts, but to enjoy a leisurely supper after the play, before sitting down to write in comfort. It means a good deal that there are more young University men who have entered upon dramatic criticism as a career than there ever were, and that critics are now organized into a body—the Critics' Circle—whose activities for the welfare of the theatre in its relation to journalism have won respect on both sides of the footlights. The rise in importance of the old "libraries" and new ticket-agencies, whose decisions on doubtful plays are strongly influenced by morrow-morn criticism, and the arrival of the "press-agent," whose very natural concentration of focus needs perpetual adjustment, have both enhanced the need for independent opinion. But, as I have said, his duty as an honest tipster upon "winners" and "flops" is not in my view by any means the critic's chief function.

So my advice is, when you see criticism that you do not care for—whether you agree with it or not is a minor matter—do not "shoot the man at the piano" until you are quite sure he is not playing a tune he is forced to play on an instrument not of his choosing. Each public gets the dramatic criticism it deserves. If in your particular paper you see tendencies that distress you—if you see "snappy pars" about the private lives of actresses and topics of that sort put in front of thoughtful work for the theatre as an art—write in to the editor and protest. You will help the critic to do what he is—if he is worth his salt—wishing to do all the time. Let the intelligent public make itself into an active majority and it may come up to the intelligent critic in time to support and follow him.



THE WELL-MADE PLAY

By HERMON OULD

Author of "The Dance of Life," "The Moon Rides High," "John Galsworthy," etc.

THE following pages are concerned primarily with what has come to be regarded as the well-made play, the play, that is to say, which conforms to certain reasonable rules and does not seek to break away from accepted practice. Later something will be said about experimental forms; here we will confine ourselves to plays which are, loosely speaking, realistic or naturalistic. The adjective is, of course, inexact, for no play, however photographically it reproduces the material seeming of real life, is even remotely realistic. Selection, dove-tailing, and telescoping are not only artistically commendable, but practically unavoidable. Nevertheless, it is possible so to present plays on the stage that they assume a semblance of real life—plays in which the characters are recognizably human and comport themselves in much the same manner as men and women comport themselves in the world around us; plays in which nothing happens that might not conceivably happen in real life; plays, in brief, which endeavour to depict life faithfully as in a mirror which is not intended to distort but to reflect.

A good play is organic, like a human being; not put together, like a machine. A machine is designed to fulfil a specific function—to cut paper, to weave cloth, to haul cargo; a human being is a community—a skeleton, a complex of correlated organs, a nervous system, a muscular system, all working in harmony, plus that unknown quantity called personality which makes one human being essentially different from all others; in a word, a human being is designed to *live*. A play may be constructed according to all the rules of dramatic technique and yet fail to come to life; it may break all the rules and yet, because the author has imbued it with vitality, it may transcend them and become a living work of art.

The first essential of a good play is that it should be alive, bearing within it the principle of growth. The playwright conceives an idea which germinates first of all in his mind, and afterwards, when the embryo is sufficiently advanced, it may be handled and shaped into a play. Before the aspiring author troubles his brain about dramatic construction (the skeleton, shall we say) he must be convinced that he has a play to write and is not merely inspired by the wish to have written a play. A vague impulse towards creation is not enough. The desire must be definite and dynamic and must be supported by the conviction that he has something acceptable to express and the innate power to express it. The impulse may spring from many equally legitimate sources, some of which we will now consider.

The Situation

A common point of departure is a striking situation; for example, John, after having married Jane, discovers that she had been married before he knew her and had concealed the knowledge from him, possibly for shameful reasons, possibly out of consideration for his peace of mind. Situation enough, here, to set a playwright going. The first husband, believed by Jane to be dead and therefore properly dumb, turns up. Or a child by the first husband, carefully committed to the keeping of a trusted friend or retainer, makes his or her unexpected appearance, to the astonishment of John and the dismay and shame of Jane. Or, worse still, the banished son of the first husband may chance upon the daughter of the second, in Italy, shall we say, and, all unsuspecting the relationship, fall in love with her. The possible developments are many and various and hundreds of plays, good and bad, have been born of a situation no more pregnant.

For plays of this kind the French have a special predilection, and the names of Bernstein, Scribe, Sardou, Hervieu, and many others spring to the mind; but they have no monopoly, and Schnitzler, Sudermann, Henry Arthur Jones, Pinero, Oscar Wilde, and many of their contemporaries were

similarly stimulated; moreover, as many of the succeeding generation have availed themselves of much the same expedients, it may be assumed that the play of situation still has a good deal of life in it. Noel Coward's *Easy Virtue* is a play of situation, so is *The Vortex*; so, with a difference, is *Private Lives*, the difference consisting in the deliberate pattern-making of this play which distinguishes it from the more or less natural development of the average good play of situation.

An indispensable condition of a dramatic situation is plausibility; this achieved, the complications and permutations may be as many and ingenious as the theme allows; without it, ingenuity is wasted. An author must not ask his audience to believe in a situation inherently impossible as the price of an evening's ingeniously resolved complication. Even situations which are highly improbable should be resorted to sparingly, and then only if the author is sure that he has skill enough to make them convincing. At one time the wildest absurdities of coincidence and purblindness seem to have been accepted in the theatre; but to-day verisimilitude is demanded of plays which claim to be realistic. Misunderstandings which would be explained away in five minutes of real life are not allowed to occupy $2\frac{1}{2}$ hours' traffic of the stage; parents are not permitted to recognize at first sight offspring from whom they have been separated for upwards of twenty years in order to pander to the sentimental notion that because blood is thicker than water it is therefore endowed with abnormal powers of divination.

It is necessary to distinguish between situation and story. Every play is, in a sense, a story, if a story may be defined as a series of connected happenings. Pinero's *The Second Mrs. Tanqueray* has an easily related story; Galsworthy's tragic demonstration of the impersonality of Justice, in the play bearing that title, has a story; plays as essentially of the theatre as Chekhov's have stories; even a play like Shaw's *Misalliance*, which is superficially nothing but a discussion, has a story, and there is no intrinsic reason why certain plays—Bennett's and Knoblock's *Milestones*, for instance—should have been conceived as plays rather than as novels. But of the works mentioned only one—*The Second Mrs. Tanqueray*—could be properly described as a play of situation. Theatrically speaking, a situation is a number of circumstances which, taken separately, have no dramatic significance, but, taken in relation to one another, form a combination which is, in itself, pregnant with dramatic possibilities. The fact that John married Jane; the fact that Jane had been previously married and had lost sight of her husband, believing him to be dead; the fact that the son of Jane by her first husband should meet and become enamoured of her daughter by her second husband—none of these facts, taken separately, is dramatic; combined, they make a situation which contains the very essence of drama.

Nor must story be confused with plot. A plot is the inter-related material out of which a play is built. A story narrates how Beta follows Alpha and Delta follows Gamma until Omega is reached and the narrative comes to an end. But a plot deals with Omega's structural relation to Delta, and Delta's to Gamma, and so on through all the units of construction.

The Thrill

Allied to the play of situation is the thriller. As the chief aim of a thriller is to shock by surprise, it may perhaps be assumed that the invention of a suitable instrument for administering the required shock is the most productive source of plays of this kind. The old dramatic law, that the audience should never be kept in the dark concerning the playwright's intentions, which never possessed the validity with which it was invested by the theorists, is completely discountenanced by the writer of thrillers. The author of one kind of thriller would, indeed, feel that he had failed in his task if the audience even suspected who the real criminal was before the final curtain was about to descend. Most of the usual practices of the normal play hold good for the thriller, tightened and heightened; suspense is even more breath-bating, tension even more taut, the denouement an even greater relief; but character-drawing claims little attention and psychology goes a-begging.

Plays of Character

Another source of inspiration is character. Sometimes a character, or a group of characters,

will assault an author's mind and clamour to be put into a play. The author thus assailed would be well-advised to give his assailants an opportunity of disclosing whether they are psychologically interesting and dramatically effective. A play devoted to the exploitation of a single character is often interesting, but it is only justified if it fulfils the fundamental dramatic requirements. As many well-known plays would appear to have come into existence on account of the vitality of a single character—Eugene O'Neill's *Anna Christie*, St. John Ervine's *Jane Clegg*, H. A. Vachell's *Quinney's*, Ibsen's *Hedda Gabler* and *John Gabriel Borkman*, not to mention *Hamlet*—there would seem to be no inherent objection to the practice. It is, nevertheless, fraught with dangers from which only particularly skilled dramatists are likely to be immune.

Some authors have declared that their characters, once conceived, take the law into their own hands. Such a statement need not be taken too literally; it may be due to parental pride or more probably to a misgrasp of what really happens. It is true that the vitality of some characters is so immense that more than common care is needed to keep it within bounds. When an author claims that a character has taken the law into its own hands, probably what has really happened is that the author, following the line of least resistance, has not been sufficiently detached from his offspring, but has allowed its development to pursue too facile a course. However enamoured the dramatist may be of his character, a certain critical aloofness is absolutely essential. A character in a novel may perhaps be allowed to run riot for a few pages and be brought back by the scruff of the neck before going too far; in a play such dallying is indefensible. Deviations from the path of dramatic rectitude cannot be corrected: damnation is inevitable.

A character which has sufficient vitality to force itself upon an author's consciousness is likely to need firm handling. It must not be given its head, nor be allowed to impose its will upon the author until the author is properly convinced. Bearing in mind that a play is, first of all, action in logical continuity, every speech which a character wishes to utter, every movement which a character wishes to make, must be minutely scrutinized before it is allowed to pass. Words and movements may be perfectly "in character" and yet serve no dramatic purpose; and as it is one of the fundamental laws of drama that anything which does not help, hinders, irrelevancies born of character, however delightful in themselves, must be pitilessly sacrificed. Irrelevant emotion must be suppressed, irrelevant epigrams scattered to the winds. No character in a well-made play is important enough to be allowed to destroy the balance of the whole conception with impunity. Dramatic purpose should always take precedence over character.

Another danger, of which the practised dramatist is only too aware, but which the novice may overlook, is that, however exactly and lovingly a character has been conceived, the actor has not yet been born who could embody it on the stage. A compromise is inevitable; and bearing this in mind, the temptation to sacrifice drama for the sake of character-drawing may be lessened.

But if subtleties of characterization must be employed sparingly, subtleties of psychology need only be limited by the author's insight into human conduct and his capacity for expressing it in dramatic form. What may be called the psychological make-up of *Hedda Gabler* might be revealed almost equally well by, say, Mrs. Patrick Campbell or Miss Jean Forbes Robertson; but it would be impossible, after seeing both interpretations, to say with conviction which of the two Heddas was likelier to approximate to Ibsen's own; indeed, it would be safer to assume that neither of them bore the slightest resemblance to Hedda as conceived by him.

However, if the play born of a character, or of a group of characters, is surrounded with pitfalls from which the play of situation is free, it is some compensation to know that it is on a much higher plane and is, at its best, of supreme interest and significance; for no faculty of the dramatist is more valuable than that which enables him to show mankind the image of itself and to throw light on the mysterious sources of human behaviour. The power to draw character, plus the power to analyse and express psychological reactions, is the dramatist's most precious gift, without which his art would be that admirable but lesser thing, craft.

Reformer's Fervour

An author may be tormented by a social problem and wish to body it forth in dramatic form. Most of the plays of Bernard Shaw belong admittedly to this class, and many of John Galsworthy's. Brieux, Ibsen, Strindberg, Eugene O'Neill, and numerous other dramatists have written successful plays that were inspired by a desire to reform the world, and this impulse towards creation is at least as serviceable as any other, and more likely than most to result in a play worth seeing.

A great deal of nonsense has been written about propaganda in art, and the drama in particular has suffered from generalizations which would rigidly exclude all didacticism from the realm of the theatre. This reveals a peculiar ignorance of the history of the drama and of the habits of dramatists. The very roots of the theatre are imbedded in the passion to instruct. Leaving the great Greeks out of consideration, our own theatre would not have come into existence if it had not been for an urgent desire to display the history and teachings of the Christian religion in dramatic form; the early "Mystery" and "Morality" plays have no other origin. Because the chief function of the theatre in these days is to entertain—using the word in a liberal sense—we are losing sight of the fact that by thus confining it we are attempting to warp its natural growth and to limit its appeal. It may be relatively true that within the charmed circle of West-End theatres propaganda is taboo; but the Theatre, luckily, is not circumscribed by the dictates of commercialism, but is subject to laws of its own, and, although its growth may be for a time artificially stimulated in one direction and dwarfed in another, soon or late it will readjust itself, break down barriers, and follow the lines of development inherent in its own nature.

Propaganda, or the desire to plead a particular cause, is, then, a legitimate source of inspiration; but obviously the propagandist must be the servant of the dramatist and not the master. Indeed, it might almost be said that the source of inspiration must be forgotten as soon as the play is under way. The realization that the Law, however theoretically just, bears more hardly upon the poor than upon the rich, probably inspired Galsworthy to write *The Silver Box*; but once having set out to write the play he concentrated his attention on the development of plot and character in such a manner as to secure the greatest possible dramatic effect, and was only subconsciously aware of the moral he wished to draw. *Ghosts* would never have been written if Ibsen had not wished to demonstrate what he deemed (wrongly, it appears) to be a biological law of heredity: that the excesses of the father are visited on the son. But the play is innocent of any direct propagandist statements. The story unfolds itself, inevitably, to its tragic ending, and points its own moral. If the biology implicit in *Ghosts* is unscientific, the play is the more apt an example of rightly-planned propagandist drama, because its power and truth as a play are in no way invalidated by the falseness of its biological premises. For the duration of the play we accept them; our emotions are stirred and our moral senses aroused in precisely the same degree *as if* the incidents placed before us were ungainsayable; and that is all that can be asked of any play. *Ghosts* is unlikely ever to fail to make its appeal, because it is so deftly constructed to secure its dramatic effect that the onlooker is willing to suspend judgment. Ibsen, in this and other plays, proves himself to have mastered propaganda as a source of dramatic inspiration. Bernard Shaw, on the other hand, lacking Ibsen's architectural sense and having less concern with posterity than with his own castigable generation, has nearly always put propaganda first and art second and thereby run the risk of indelibly labelling his plays with the date of their production. The flogging of dead horses is neither a dramatic nor an edifying spectacle, and plays which *explicitly* attack abuses that have ceased to afflict us are bound eventually to sink into oblivion. Some of Shaw's early plays have already met their doom, and he would probably be the first to admit, indeed to claim, that having served their purpose the proper place for them is the museum library.

It all boils down to this: the dramatist who is moved by righteous indignation to attack or by enthusiasm to glorify, should make sure that these admirable emotions have not taken possession of him, but are well under his control, ready to inspire him but not to dictate to him; the horse, not the rider.

COSTUME, MAKE-UP, MUSIC

By MARY KELLY

Author of the Pageants of Selborne, Rillington, Bradstone, Launceston, and "The Pitifull Queene," Exeter, etc.

THE Mistress of the Robes has to think on a large scale when planning the general design of the costume. Each different setting will contribute something to her plan, for it will give some special colour note that must be used; an old castle may be built of granite or red sandstone, the foliage behind the players may vary, and the differing tones of elms, yews, or copper beeches, or of large flowering bushes will influence her use of colour. If she sees the site first in the winter, she should discover what the foliage is going to be in the summer. In most pageants there is a large proportion of green in the setting, which can be used to effect. If it is desired to make the players one with the background, the effect is easily got by dressing them in greens that tone with it. Fairies, for example, are traditionally dressed in green, and the effect can be heightened with green in the make-up, green hair, beards, etc., which will make them nearly invisible among the foliage when they are still. Foresters, for the same reason, are usually dressed in green, and in a large group of peasantry, who are naturally linked with Nature, green is useful. Of course, the foliage itself makes it imperative that no exotic greens be used, and emerald and jade are quite wrong on a grassy stage. On the other hand, if characters are to stand out in front of the setting, it is better to cut out altogether the strong note that the setting gives. An exception to this is perhaps found in the men in armour who appear so much before a castle; the armour must tone with the masonry, but the contrast can be got by a free use of heraldry. The effect of this is shown in the illustration of the Framlingham Pageant (page 737), where the heraldic banner gives an effective focus. Heraldry might be used in pageants a great deal more than it is, and it must have been so much a part of the life of the Middle Ages that the picture of the life is hardly complete without a good deal of it.

Colour must be used in mass out of doors, but mass must not be confused with uniformity. Both are valuable to convey definite ideas, but the Mistress of the Robes should use either deliberately. A uniform dress gives a set idea with the elimination of personality and individuality; it carries with it uniform movement, as with soldiers, monks, and nuns, etc., and says something quite definite: the mass, however, conveys the flowing together of different personalities into one by some sympathy of idea, as in a mourning crowd, a group of Puritans, etc.—a general unity of idea without discipline. The mass treatment needs a sensitive touch; it is not enough to buy yards of the same material and dress everybody in it; the mass colour effect is better reached by using all the scale of tones that go to make up a colour. Grey, for instance, becomes alive by using all its own different shades, running off into lilacs and soft blues at one end, and into dark purples and a little black at the other, the proportioning of the shades being a subtle affair. The value of home-dyeing comes out in this mass colour work, for nothing is easier than to break up the colour in the dye-bath, by letting it dye unevenly, by changing the next dip slightly, by dyeing the stuff one shade, and then letting its ends hang in a deeper one, and so on.

The definite note of uniform dress is also most useful, but needs balancing with variety in the rest of the scene if it is to be thoroughly effective; in medieval times it is got in the dress of any lord's retainers, who were numerous, and who wore his colours, and in the dress of the religious orders; after Cromwell's time we get military uniforms and a good deal of official uniform dress.

Everyone re-acts, almost unconsciously, to symbolism in colour, which goes back to antiquity, possibly even to pre-human times, since all animals see, and attach a meaning to, the colour red. This symbolism will all help to drive any idea home. The Mistress of the Robes must

study dyes and textiles in order to know what type of colouring each period used, and what people meant by the colour at the time; mourning or wedding colours, for example, are not always the same. Contrast is, of course, tremendously important on a large stage, and she must do all she can to help out the contrast of the drama

Photo by Fitzgerald, Plymouth

THE BRETON SPY, LAUNCESTON

in her clothes—to make the principals stand out it is necessary to make every possible use of it, even to exaggeration. The medieval periods are the easiest for this purpose, as indeed for most purposes, since there is so much opportunity for variety in colour, form, and decoration, but a period that does offer easy opportunities for contrast is the time of the Civil Wars. Georgian dress is always popular with the players, but actually is not easy to use in outdoor work. It was a dress that was designed for indoor wear and for an artificial life, and it always seems wrong on a pageant stage. An obviously important contrast is that between poor and rich, and this needs some study. The more extravagant forms of rich dress can be used on your large stage very effectively, and the more extravagant they are the better they contrast with the dress of the poor. The peasantry have made little change in their dress throughout history, and in mass the effect is nearly uniform. The general effect will be of strong but worn and faded dress, made of homespun, and all brought down to a similarity of tone by the weather. For festival occasions the dress will be smartened with ribbons and flowers, and the material may appear newer, but a peasant crowd should never, in any circumstances, be dressed in bright new casement cloth. The most commonly used dyes were blue, scarlet, crimson, and shades of brown and ochre. In Tudor times the "inland folk" were described as wearing "russet-grey," which sounds a contradiction in terms. It may not be generally known that "grey" is the natural shade of the undyed material, and, since different breeds of sheep have different fleeces, this varies greatly with the locality, hodden grey in the north being quite different from the "grey" in the south. (The disputes over the actual colour of the Franciscans' "grey" arise from this fact.) The scarlet petticoat was also characteristic of the peasant woman in the days of Elizabeth, and the scarlet and crimson hooded cloaks worn by farmers' wives when going to market are a pleasant note in a crowd. The dress of the Elizabethan farmer's wife survives in the so-called Welsh National Dress. Special notes on material will be found in my little book, *On English Costume* (Deane).

The Mistress of the Robes must undertake a great deal of study on all the periods of the pageant, for she must know the dress of the various classes, professions, and ages of each time, of what material it was made, how it was worn, and what it all meant. The Wardrobe Mistresses want to know just as much about their individual episodes, and should teach their helpers too. But when the study has been carefully done, the information should be allowed to settle down for a while. There must be a certain process of forgetting, in order that the essentials should rise to the surface, and the general character of the period appear, not confused with too much detail. If the designs are made immediately after the study, fussy details will certainly creep in and weaken the force of the design. There are certain pitfalls into which pageant dress frequently tumbles. One is the desire of individual players to be smarter than anyone

else, and to rebel against any concerted design. These people insist on going independently to costumiers, and choosing their own dress; moreover they will pay any price for this. If such people can be got to realize that their dress must be chosen by the Mistress of the Robes, and by no one else, and that the large sums that they pay to satisfy their own vanity might, if subscribed to the Costume Fund, dress quite a number of other people, a good deal will be achieved.

Another trap is the dressing of all gentry as if they were courtiers. I have seen a group of Cavalier officers in the field, fighting a losing cause, dressed in full court dress and wearing light kid shoes with rosettes, on horseback! Squire Hardcastle tells us something of the dress of the country gentleman, and almost every portrait and monument shows us how far behind the fashions these were.

Professional and occupational dress is worth study, if the crowds are to get individualization in any way; the dress of the pilgrim, either man or woman, is well known, but perhaps that of the tooth drawer is less familiar. He wore what might have been more appropriately worn by his patients, a white feather! There was a great deal of occupational dress in the Middle Ages, when traders and professional men were itinerant, and it gives a pleasant variety in a crowd. It should be remembered that the parish clergy had no regular outdoor dress at this time, though they were enjoined to wear dark clothes, and the cowl; that neither they nor the monks always wore what they should have worn is evident from the indignation of preachers, and the caustic comments of Langland and other anti-clerical writers. Two valuable books on medieval dress are *The Life and Work of the People of England*, by Dorothy Hartley (Batsford), and *Scenes and Characters of the Middle Ages*, by E. L. Cutts (Simpkins). *The Roman Soldier*, by Amédée Forrester (A. & C. Black), gives all the necessary information on this subject, and *Arms and Armour*, by Charles Ashdown (Jack), is excellent for medieval periods. Fortescue's *History of the British Army* is infallible on all uniform, and further books on the subjects of costume can be had from the Library of the British Drama League. Special research is also undertaken by the League for its members, and any pageant designers should certainly consult Mr. Nevil Truman's articles in THEATRE AND STAGE, which are unusually clear and businesslike.

If all the costumes are to be hired, the Mistress of the Robes will herself see the type of costume supplied by the different firms, and will get

"OUR LADY OF TEWKESBURY"
The Lady Mary Strickland in the Tewkesbury Pageant, 1931

estimates; she should ensure in ordering that the costumes that she chooses are really booked to her, and subsequently sent. (I myself have spent some time in choosing a large number of costumes from a well-known firm, and found later that not one had been sent.) If the measurements have all been taken early no confusion need arise, and the orders can be placed with the firms in good time. It is, alas, not unnecessary to add that hired costumes must be treated carefully. Having run a Costume Department for twelve

years, I know something of what pageant-players do in the excitement of the moment. They wear tights without shoes, and return them footless; they cut off the hems of medieval robes so that they just clear the ground; they pack hats, bonnets, and crowns at the bottoms of hampers and all the rest of the clothes on the top, and many another evil thing besides, so that the damage on a pageant order is often very serious indeed. It is not their fault that the costumes are covered with mud at times, but the careless treatment of costumes that are not their own is inexcusable.

The Wardrobe Mistress of each episode will have many chances to get it into her players' heads that it is not possible for everyone to be dressed in silks and satins and look lovely, and that some will have to be in rags and hessian, and made to look very ugly indeed; she should not lose these chances, if she is to avoid ill feelings at the end.

Make-up

Make-up must be carefully considered. An expert will be needed for the principals, for their make-up is rather specialized; the characters may be familiar to the audience, or there may be portraits to be copied, and in any case the amount of emphasis needed for the large distant stage is not quite easily understood by the players. The expert should look over the crowds, but if the make-up people belonging to each episode have learnt their jobs thoroughly, there should be few mistakes to correct. The crowd should be trained to do its own arms and legs, and the simple "street make-up," which is all that they need, and some at least should be able to manage their own beards and moustaches. They must be practised in these, and no beard should be passed that is not thoroughly convincing, for it is on beards that pageants scenes often fail. Children need little make-up; only a little dry rouge or ordinary lipstick if they are pale. The players should not be allowed to get at the grease-paints without express leave from the Wardrobe Mistress. The expression of the crowds lies in their movements rather than in their faces, for the faces are extremely small at a distance, and, therefore, heavy make-up is unnecessary.

Again Theatre and Stage provides valuable help in its articles on make-up, and the various books on the subject can be obtained by members from the British Drama League Library.

Music

The Pageant Master wants, in his Master of the Music, a person of real musical knowledge and imagination. He should know a good deal about the history of music, in order to apply it rightly during the scenes, and to be able to reproduce it with the materials possible to him. He will often have to compose a song or dance, if he cannot find the right thing for the purpose, and he will be responsible for all the odds and ends of musical sounds that are used—the pipes and drums, trumpets, fiddles, horns, and so on. In the linking of the scenes by music, he can do an enormous amount to help out the whole emotional effect of the pageant. He can almost salve a feeble pageant in this way, and with a good one he can intensify and amplify the whole meaning. This alliance of the pageant with music is often completely overlooked, and all that is done is to play cheerful tunes to fill up time! Besides planning all the music, he has to get it performed, and this will cause him some anxiety. If he is to have an orchestra it must be housed and kept dry; it will take up a great deal of room somewhere, and it will certainly cost a great deal; for in outdoor work a few fiddles and 'celli go nowhere, and the bigger instruments are absolutely necessary—these are often difficult to get in a country district, and the orchestra is a real problem all round. I have never been happier with music than when I had the apparatus invented by Messrs. Roe and Briggs, Bude, Cornwall, for relaying electrically recorded tunes. This goes about in a little lorry, and can be set up without any difficulty quite quickly. Through it all the signals were given behind the scenes, and announcements were made to the audience when necessary, and through it I was able to have the bells of St. Margaret's, Westminster, the English Singers, and any other music I wanted. It could be faded out, altered in pace, stopped or begun in a second, all from the prompt box, and the effect was so convincing to the audience that they always applauded the English Singers, thinking they were a choir behind the scenes.

ACTIONS AND EMOTIONS

By M. GERTRUDE PICKERSGILL, B.A. (Lond.), L.R.A.M. (Eloc.)
Principal, The London School of Dramatic Art

I HAVE made suggestions for the treatment of Solo Mimes, first as Thumb-nail Sketches in which the character presents a personal study in dumb show; secondly, as stories in which the player peoples his stage with imaginary characters. I will now work out an example of such Mimes, embodying the hints given in the previous articles. Take "A Flight from Justice," interpreted by a solo player as a piece of *Serious Drama*.

Scene. A Prison Cell, with its four walls and window, as shown—

The convict is planning an escape. He paces his cell, running his hands along the imaginary four walls (this conveys the *size* and *shape* of his cell). He then listens for steps; his facial expression and the movements of his eyes will convey the sense of a *corridor* outside and fix the *door* in the spectators' mind. Next he takes an imaginary file, which he has managed to conceal under a loose stone, and with this he cautiously files at the barred window. This fixes the *window*, and the whole scene should now be plain to the spectator. So far the story has been mainly an action Mime, but the personality of the convict is being developed and projected all the time by his stealthy movements, hunted expression, etc. The convict now succeeds in wrenching out the imaginary bar and awaits the entry of the warder. His expectant attitude tells us he is coming. We see "the door open," and with a swift movement the convict strikes the warder with the bar and knocks him senseless. He then closes the door and proceeds to dress himself in the warder's clothes. He peeps cautiously out and finding the coast clear makes good his escape.

It will be seen that this Mime combines a series of difficult actions with a number of emotions. Filing the bar, stunning the warder, changing the clothes, opening and shutting the door, are all actions that demand observation, memory, and clearness of execution. Stealth, Fear, Hatred, dogged Strength, and Obstinacy, Nervousness, Scorn, Triumph, Remorse, are all emotions that might enter into the interpretation.

"A Flight from Justice." *Humorous version.*

Here the player is an urchin running along a street in mid-winter. Snow is on the ground. Note that he must convey the idea of *youth*, *mischief*, and the fact that it is *cold*. He proceeds to make snowballs and piles them ready for throwing (an action Mime). He then looks about and throws them at a schoolfellow and receives one back in return; a mis-directed ball evidently hits an old gentleman who turns and sees him. The urchin endeavours to shuffle away the remaining snowballs. Note that all this is conveyed to the audience mainly by the player's facial expression, glances in different directions, and so on. He runs away, slips down, and as he gets up is caught by the outraged gentleman and marched off.

This Mime, like the previous one, combines action and emotion (in this case of a lighter kind).

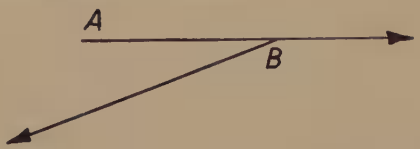
Note. These Mimes might have introduced a second player, but they are admirable Solo Sketches, and lose in skill if they are otherwise performed.

Mimes Performed by Two or More Players

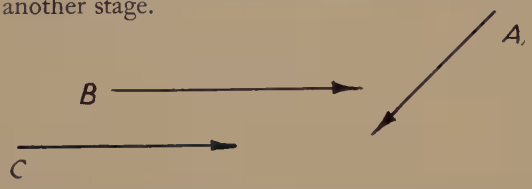
These are really miniature plays, and many of the principles of stage tehnique can be more

easily taught through this medium without the added burden of the *spoken word*.

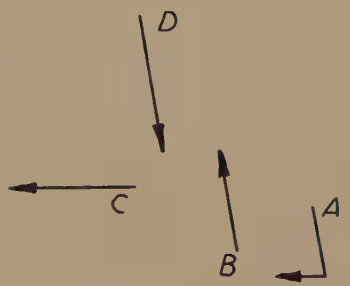
Giving and Taking. When a player crosses another the latter must balance the stage by a slight adjustment of position.



A whole series of moves of this kind can be practised, first with two people, and finally with a well-filled stage. In the figure given above we have an example of a simple movement, but if *B* were to meet *C* and to turn back with him towards *A* the relative adjustment would go another stage.



D, entering from Up-stage Right would cause another possible sorting of positions thus—



This continual balancing of positions demands a complete control over poise, so that the reversal of weight and swing of the body is neat and accurate. If a few ideas be suggested, for example, *B* says to *A*, "I must go," and starts to leave the stage; meets *C* entering to make some inquiry relative to *D*, and turns back with him, and so forth; the movements will soon be made more easily, and the players will learn to make natural stage pictures and to avoid the fault of *masking* others.

Since there are no "spoken" words, but only concepts formed in the minds of the actors, it follows that *cueing* is a matter of far more difficulty. A Mime is a mixture of expressed emotions, actions, and a certain number of words formed in the mind of one player and conveyed to another by certain *signs*.

The timing of entrances has to be arranged, as there is no sound, and it is best to settle upon some action on the part of a player on the stage; for example, when *A* (on the stage) picks up the *second* apple or opens the *second* letter, *B* enters.

Through the medium of such little sketches as these, players learn to work together as a team, responding to the ideas suggested by each other, and they also learn to sustain the subordinate role of spectator and to project the character—a thing that amateur players often fail to do in a spoken play. They find it so difficult to act when not speaking that they often destroy the meaning of a scene by failure to contribute their share. It is easy after such practice to work up a massed scene such as a Procession attended by a crowd; a Market; a Court scene. If these are set in some special period, say the eighteenth century, or in a foreign country (the East), they need a special study of correct bearing and gesture, which is best taken before attempting the Mime.

FURNITURE AND PROPS

By HAL D. STEWART
Author of "Rizzio's Boots," "The Blind Eye," etc.

IT should be unnecessary to say that furniture and properties play an important part in dressing the stage. Nevertheless, this truism is not always appreciated, and one frequently sees performances where this matter has obviously received scant attention.

The choice of carpets, window curtains, table covers, cushions, chintzes, and anything that strikes a predominant colour note must be governed by the wishes of the designer. These must fit in with the general scheme of decoration, and cannot be considered apart from the other factors that unite to make the picture required by the designer and the producer.

In an amateur production, however, where funds are limited, the designer will be lucky if he gets exactly what he requires. Many of the items I have mentioned are expensive, and it would be out of the question to buy them for a single production. A carpet large enough to cover an average stage, for instance, might easily cost a hundred pounds. Therefore, the designer must not be unreasonable. He must realize that compromise is necessary in many departments of amateur production. At the same time, this fact should not be allowed to damp the enthusiasm of those who are searching for the furnishings. No pains should be spared to have these as nearly as possible to the requirements of the designer. It is usually easy to distinguish a production where real efforts have been made in this direction from one that has been put on with little care or thought.

In the case of a modern play, it is often possible to persuade the management of a local warehouse to lend all the necessary furnishings—if a suitable acknowledgment is made in the programme. The alternative is to hire or borrow the furnishings. This takes much time, and must not be left until the last minute. Each item must be seen. Descriptions of colour and design are not to be relied upon.

Some items will probably have to be bought. When you are buying material for window curtains, covers, etc., remember that they are to be seen at a distance and that quite a cheap material will look effective. You can save a good deal of money by spending a little time in finding out where material can be bought to the best advantage.

Much of the foregoing applies to furniture as well as to coloured hangings or carpets. While unsuitable furniture can interfere with the designer's ideas, and militate against the play, it will not have such an immediate effect on the audience as an ill-balanced or jarring scheme of colour.

Nevertheless, it is important that the furniture should be carefully chosen. In a modern play the furniture can assist the production greatly by indicating at the outset the type of person with which the play deals. The position in the social scale of the family that lives in the house, its taste, its idiosyncrasies, and even the sex of the person responsible for the planning of the room can all be shown by the furniture.

In a period play it is, of course, important that the furniture should be correct for the period with which the play deals, but absolute accuracy is not as essential as it is in the case of costume. Furniture, on the whole, varies less than dress, and the variation is less obvious to the man in the street. It is, therefore, as a rule, sufficient if the furniture is approximately that of the period.

Fashions in furniture last longer than in clothes. Thus the same type of furniture may be correct over a long period of years. As an example, horsehair, and heavy, massive mahogany or walnut furniture is the hall-mark of the Victorian era. Large circular or oval mahogany tables, supported by a single central pillar, were common then. This furniture, however, exists to the present day, although it is out of fashion. It would, therefore, be equally correct in a play dealing with a well-to-do family in, say, the eighteen eighties, or in one dealing with a

Bloomsbury boarding-house, or an old-fashioned family of the present day.

The various periods of furniture should be studied. Some historical periods had furniture of a distinctive design, made commonly of a particular timber that was popular at the time. Other periods had little to distinguish them.

By kind permission of the Crescent Theatre, Birmingham

SETTING FOR "SHAKESPEARE"

By H. F. Rubenstein and Clifford Bax, designed by Miss Gwen Carlier for a production at the Crescent Theatre, Birmingham

Thus in the days of Stuart England the furniture was nearly all oak, and was as a rule substantial. Twisted spiral legs are characteristic of this Jacobean furniture. It is still well known because it is still popular and frequently copied to-day. The Queen Anne chair legs were distinctive and characteristic. They are of a design that is still in everyday use. When, as in the two instances I have cited, the same design of furniture is still reproduced, it is comparatively easy to get modern furniture that is correct to period, and it is worth remembering that although you are presenting a play dealing, say, with the time of Cromwell the furniture should not look three hundred years old. It was presumably more or less new at the time. Therefore, new furniture of the old design is exactly what is required. There are many cases where this can be used, and it is always advisable to take advantage of this when you can. Genuine antique furniture is valuable, and, therefore, unsuitable because of the heavy financial responsibility that the society that uses it must shoulder. There is always a risk of damage to furniture, even under the best stage management. Moreover, antique furniture is often frail because of its age, and the cost of replacement of a piece that was damaged beyond repair might be considerable.

If you find it impossible to get furniture of the period or type that you require, remember that it is possible to make convincing furniture in your own workshop. A handyman who is a moderately good carpenter will not find great difficulty in making simple furniture, such as chests, chairs, or tables. Remember that these are to be seen at a distance and under stage lighting. Small defects in workmanship will not be noticed, and a coat of paint will cover defects. Such pieces can be simple, but have some feature that is characteristic of the period.

Home-made furniture has one great advantage: it can be made to appear solid and still be light. It is pieces for early periods that are the most difficult to procure, and it is these that will often have to be made. The first two photographs give an example of furniture of Elizabethan times. It can be seen that it is heavy. Even if genuine furniture of this period were used, it would be extremely difficult to handle. The designs are simple, and, therefore, easy to reproduce.

The question of weight should always be borne in mind when selecting any furniture. If it has not to be moved during the play the weight can

By kind permission of the Crescent Theatre, Birmingham

ANOTHER SETTING USED IN "SHAKESPEARE" AT THE CRESCENT THEATRE

be ignored, but if there are frequent changes of scene it is essential that the furniture should be easily handled.

When one set is being used for two different scenes and the furniture alone is used to indicate the difference, it assumes a paramount importance. In such a case it is essential

that the two sets of furniture should be completely different, and that both should be distinctive.

As with furniture, so with props. Great care should be taken in selecting all the odds and ends that go to dress the stage. I do not refer to props. that are actually used for business, or props. that are indicated in the dialogue. These are usually chosen with care.

What is not always realized is that properties contribute to a great extent both to the scheme of decoration and to the atmosphere of the set. A vase of a wrong colour can upset a carefully balanced scheme, and the effect of a well-designed interior can be lost because the room looks bare and unlived in.

Generally speaking, stage living rooms are a great deal tidier than our own, or those of our friends. I do not suggest that a room should be littered, but it should appear furnished, and look like a room that is actually used. This is not merely a matter of chairs and tables. It concerns books, pipes, papers, pictures, etc.

When choosing and placing these props., always remember the nature of the play and the character of the owners of the various articles. The properties must always be appropriate.

Book cases are common in modern plays, and always present a problem. A book case filled with real books is too heavy to move if it is large, and if there is a quick change there will not be time to remove the books and replace them. A good plan is to cut a sheet of plywood and fit it with struts so that it will stand upright on the shelf, and either to paint this to represent the backs of books, or, preferably, to remove the covers from old books and glue these to the plywood. The portion above the covers of the books should be painted black. Remember if you use the former method that all the books will not be the same height. It is a common mistake to see rows and rows of painted books all of the same size.

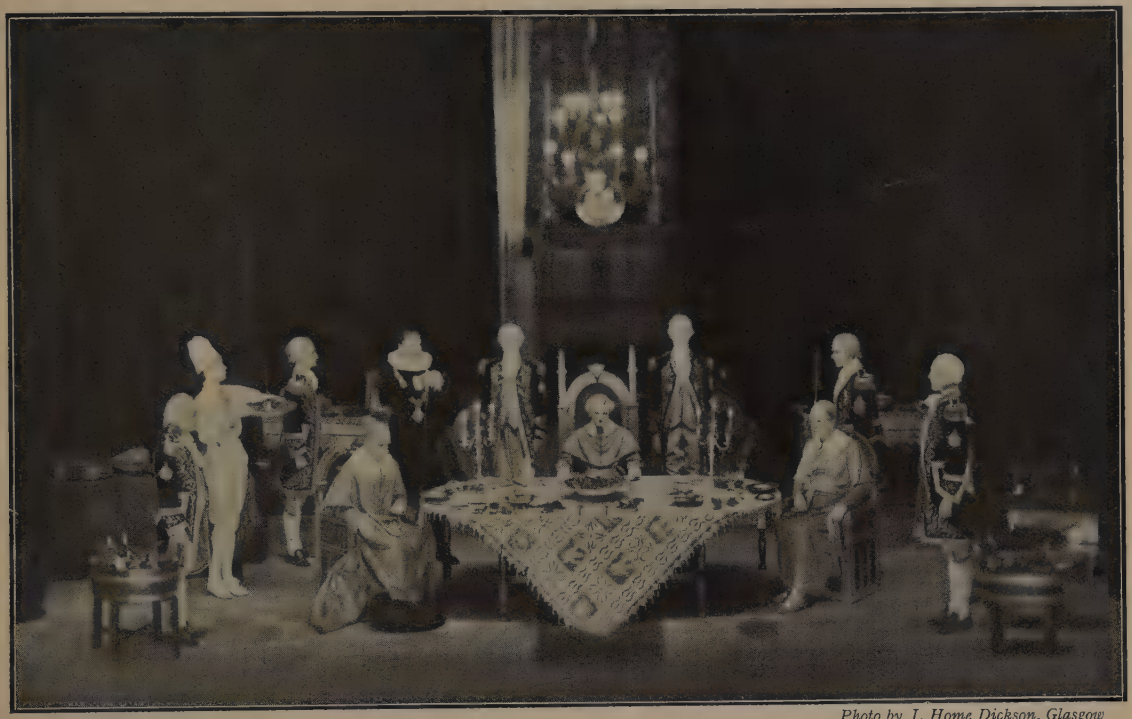


Photo by J. Home Dickson, Glasgow

One of the Brandon-Thomas Repertory Company's Productions, which Demonstrates the Effective Use of Furniture and Properties

The third photograph gives a good illustration of the effectiveness of both properties and furniture. It is the furniture and properties, combined with appropriate costumes, which make this set.

The fourth photograph also illustrates the effectiveness of properties and furniture—in this case in an *ultra*-modern setting. The set here is, of course, also of great importance, but it is the combined effect of set, furniture, and properties, or in this case the scarcity of properties, which creates a definite impression and makes the audience aware of the exact type of room before a word has been uttered.

Only the more discriminating members of the audience will realize such an impression. The average theatregoer, while he may be a keen judge of a production, is not usually aware *why* one succeeds and another fails in his eyes.

I believe that good acting tells more with an audience than anything else. This is natural. Bad acting will not be redeemed by careful attention to properties and decoration. But this attention will enhance good acting and may lessen the bad impression made by an indifferent cast. Without it perfection is impossible, and it is only by striving after perfection in every department that an amateur society succeeds.

Photo by Pollard Crowther

SETTING USED IN THE GATE THEATRE'S PRODUCTION OF 'WHICH . . .?"
By Antoine Bibesco

DRAMATIC TENSION

By F. E. DORAN

Secretary, Manchester Playgoers' Club

DRAMA is action. Its emotional content is in the tension that is created by the sequence of events. The resultant of Drama, plus Tension, produces a good play. Almost anything is dramatic—the slum problem, a new railway, the tides, a war, maternity, hunger, and so on. But to claim these as dramatic is one thing; to make them dramatic is another. To select the form (tragedy, comedy, satire, etc.) is the author's task. The producer then presents the author's case, and his job is to present it as the author wished, i.e. dramatically. The author may have done his job. He may have presented his producer with a script dealing with the slum problem, or the tides, or maternity, but without presenting the case in dynamic form. Such a script may have literary value, or social value, but, lacking dynamics, it is unsuitable for the stage. Therefore the producer should "turn it down." No amount of production trickery will supply the necessary quantity of drama or conflicting action. All the coloured light, quick curtains, chromo-emotional effects are no good.

One of the great difficulties of the advance guard in the theatre is to find playwrights with something to say, *who say it well*, and by well, I mean in terms of the theatre. Take Frederick Lonsdale's *Spring Cleaning*. The plot, I may be permitted to recall, deals with the wife of a rich man who has gathered round her a gang of useless, vicious people, more or less on the fringe of Society, and all with loose notions (we cannot call them ideas) of manners and morals. They are spongers, degenerates, half-sexed, bi- or duplex-sexed, while the wife herself is an ordinary, decent woman, bewitched by these people, on whom she spends her husband's money. The high-water mark of the play is the end of the second act, where a dinner party is waiting, most impatiently, for the husband, who has unexpectedly, and as they all think, most unkindly, decided to be home for dinner with a guest. The two places are waiting. Bare backs and jewels are lavishly displayed, and criticism of the husband is as bitter as it is bold. At last he arrives, and his guest turns out to be an obvious street-walker of the most flagrant type, but she shows up the others in more ways than one, and the full force of the play is in the husband's taunt that he thought all these amateurs would like to meet a professional.

Now here is a play, which, in one line, contrasts promiscuity and prostitution. At the time it was written and produced that particular denouement had force, at least in London, whatever may have been its effect elsewhere and in other times. I am now dealing with the content of a play from the producer's point of view. Imagine an unknown playwright, full of the same social idea as this play; how would he present it? The question can be answered by calling to the mind's eye a script by Bernard Shaw and another by John Galsworthy, and putting them, with the existing play, as a triple contrast to an anonymous play. Mr. Lonsdale has produced a good, sound work of the theatre, but it differs from the hypothetical Shaw play in its lack of social invective. Mr. Lonsdale keeps his play to the personal element. Only the people on the stage are involved. The problem is personal. But can we not see the sweeping indictment of a whole post-War period that Shaw would have poured forth? In the case of Galsworthy, we can readily visualize the nicely balanced pros and cons for all concerned—a sort of six of one and half a dozen of the other valuation. All would be good plays. I also visualize the work of our friend Anonymous, a playwright we wish to encourage, a local lad, earnest, full of good words, and with strong feelings about the way the world wags, instead of going round quietly and steadily along predetermined lines. He sees what Lonsdale, Shaw, and Galsworthy have seen. He, too, is stirred about it. He writes a play that is full of argument about it, and the local dramatic society produces it.

Pity the poor producer! It is true, he has

brought the trouble on himself by his lack of frankness in not pointing out to the author that the long opening speech of the wife in Act One, though fine writing, is not dramatic, that it has no gait, no action. The arguments are there, very much so, but no producer can present a long array of arguments as other than what they are—a long array of arguments. The dialogue may be important and sincere, but, and here is the rub, it is *non*-dramatic. Think of C. K. Munro's *Rumour* as originally published. Every word of the missionary's speech is of vital importance and of the greatest value—if delivered from a platform to a public meeting! But if it is presented as a drama, then the dramatic facts must be selected, action must speak for itself, and the audience, not the author, supply the explanation of why things that should not be are said and done.

The Manchester School

This lack of tension, or dramatic technique, was the cause of the decline in favour of the Manchester School of Playwriting, which, so far as intellectual content is concerned, was as vital as any school of drama we have experienced. It was vital because nearly every writer in that School felt he had a message of importance to deliver. That it was the same message few stopped to consider. The general theme was always the same—the crushing weight of Capitalism on life and living. The peculiar social circumstances of the North gave local colour when the millowner's son wanted to marry the daughter of one of his father's workmen. People got tired of the continual polemics about work and wages against a background of collier's kitchens with real dressers and gas mantles. Yet the drama was there, for what can be more tragic than the lives of the people in the stricken North? Nevertheless, the plays of the Manchester School lost favour because of the lack of tension. The case against social evil was presented without sufficient attention to form. The mind of the audience may have been interested, but the emotions were unaffected. This must not be taken to mean that the Manchester School did not produce good drama. It did—very good drama indeed, but its formula got overworked, and in unskilful hands monotony was added to familiarity. *Hindle Wakes* and *The Younger Generation*, by Stanley Houghton, are both good plays, and would play well to-day if the social conditions were the same. Examine *Hindle Wakes*. Note how the escapade of Fanny is disclosed to the audience. The false post card gives the usual news of a good holiday when Fanny's father and mother have just heard of the death, by drowning, of the girl friend Fanny is supposed to be with. Note the discussion about it, and about when Alan shall marry Fanny, and all the family side issues that are presented. Note, too, the grim Fanny going through the early action, silent and thoughtful; then her bombshell, when, in her presence, the two families have decided when and how Alan shall make an honest woman of her. There are the two families. All the details are arranged, Fanny, with shawl over head, suddenly bursting in with, "And where do I come in?" The consternation of the two families cannot be described. Then Fanny outlines her philosophy, which, in brief, is that she is not going to marry Alan to make an honest man of him, and that if she chooses to have a fancy man, she is going to. This was the first play in English drama in which equal immorality for the sexes was asked for. But would such a demand have the same dramatic effect to-day as then? I doubt it. Standards of conduct are different, and Fanny's bombshell of yesterday would be only a squib to-day. On the other hand, in comedy, the Manchester School is a little more permanent because the playwrights deal with characters rather than circumstances. Take *Hobson's Choice*. It is the characters, assumedly typical of Lancashire, which make the fun, and that fun is as good to-day as ever.

These models, good of their kind, led to imitators, as *Abraham Lincoln* brought out imitators; as all good models beget copyists. The point I want to press home to producers and selection committees is: Examine the social drama for the drama first and the social problem afterwards.

Emotional *v.* Social Drama

As a general statement, I maintain that a good social drama is better than a good, purely emotional drama, because the one has purpose and drive and the other has neither except for a few moments. The latter is personal to the puppets

on the stage, and when the curtain descends their life is done. But in the social drama the life and the argument go on, until the evil it dealt with is abolished. Fanny Hawthorne has more vitality than the Lady of the Camellias. But the Lady of the Camellias is a romantic, emotional figure, with a direct personal approach; therefore it is more likely that *the stage* will give us Camellias, while *drama* will give us Fanny or her equivalents as the Fannys change and their circumstances alter.

The foregoing is really a red flag to warn producers against the literary drama, and to suggest that action speaks louder than words, particularly where drama is concerned. Where you get good action, plus good argument, the choice is obvious, but it is dangerous to allow one's political, religious, or social prejudices to accept a play merely because its main theme is something with which one is in agreement.

In *The Exemplary Theatre*, Harley Granville-Barker divides the action of a play into two parts (1) the conscious action, and (2) the unconscious, or sub-conscious action. His definition of the conscious action is "everything that may be a part of the main structure of the play," and of the unconscious "everything in the play's acting—movement, expression, emotion, thought—which may, without disturbance of the production's structure or distraction of fellow actors, be carried forward in any one of many different ways."

These two categories are worth examining on the grounds that whatever Harley Granville-Barker says about production is definitely hall-marked with the stamp of highest authority.

Conscious and Sub-conscious Action

The first category of "conscious action" he further defines by stating that the structure he refers to is that part that ranks as constant as the dialogue itself. Exits and entrances must be made at certain times. Certain things must be done in certain places, and always with the same emphasis and intention. These are the unchangeable elements, as it were; the limitations of action in which producer and cast must move.

The second category is that which the actor and the producer bring to bear in clothing the structure with their own art and imagination.

The structure demands exits and entrances at certain times. The spirit of the play and the significance of these actions must be conveyed by the actor. It is the manner of presentation that controls the tension communicated to the audience. To make the play dynamic the drama must be built up, word by word, action by action, scene by scene, until the ultimate effect of making all this make-believe appear actual is obtained, plus the emotional effect of drama. In modern plays an attempt at realism will let the play down, for in reality people do not act dramatically, even when great tragedy enters into life. The tendency in reality is to endeavour to keep calm, to suppress emotion, and to control the situation with a stiff upper lip. This may be admirable from a social point of view, but the stage is an art, not a drawing room, and the inherent drama of the stage situation must be exposed by the player, not by theatricality, which is bad histrionics, but by interpretation.

Variety in Tension

It is not possible, or desirable, that one should go much farther than to create, in the mind of the beginner, more than a knowledge of the necessity for this state of tension. Having awareness, the artist will apply the principle according to circumstances. Nevertheless, I think it is supplementary to the main principle to point out that this tension varies in accordance with the type of play. The tension in, say, Edgar Wallace's *The Squeaker* is much more strenuous than in, say, *The Three Sisters* by Chekhov. In the case of *The Squeaker* the tension is in the form of a series of short twists with quiescent intervals. In *The Three Sisters* the tension is steady, continuous, and gentle.

This principle is applicable to comedy or tragedy, and calls for response between player and audience. If the player is too violent in the beginning, he will not be able to apply the right force at the end, even if the audience has recovered from the shock of the first impact. Again, each player must be in tune, as it were, no one player varying from the key of the others; otherwise, the whole structure of the play is warped, and what should be complete becomes a one man show or vaudeville. Sometimes, often in farce, this effect is desirable, but, usually, serious drama

of the modern school does not provide for personal pyrotechnics.

The producer will separate the tension of the idea in the play from the tension in the action. Both are separate and non-recognition of the fact often leads to the downfall of earnest societies with ideas but no experience. Before deciding on a play because the idea in it is one that a society wishes to propagate, examine the method of its presentation. Are the characters human beings, as in a Galsworthy play, or parrots, as in a Shaw play? Does the development of the play arise naturally from the circumstances represented, or are the situations based on special pleading and forced conclusions? Does the right fellow get all the right answers from the author, or is the dialogue divided into fair question and answer? Do the dialogue and the action (entrances, exits, etc.), the conscious and sub-conscious elements, build up a state of intellectual and emotional excitement?

Even if all is in the book, the expression and the interpretation lie with the players. The most detailed prompt book still demands warm flesh and blood to translate its terms into action, and it is this realization and the sincerity of obedience to its requirements that make the difference between art and mimicry.

This difference between art and mimicry is one that every would-be player should thoroughly understand. It is difficult to set down in clear, definite terms, but, nevertheless, it is there. A player must call forth a response from his audience by their interest in his humanity, his flesh and blood, heart, mind, and soul. Without this his gestures may be exact, but they will be those of an automaton. The audience may be interested, in the general sense, in the actions of an automaton, but then emotional interest is aroused by the circumstances of a human being. The ultimate responsibility, therefore, falls on the players, and if they will not, from slackness, inability, or conceit, take pains to master the humanity of their parts, then author and audience alike are deprived of what they have a right to expect, and the producer has directed and created in vain. Assuming that a cast is doing well, only one member has to relax a little for the whole tension to slacken. Acting is as much a community affair as an individual responsibility. The team spirit must operate if the audience is to receive the full impact of the play.

All this is obvious, but, nevertheless, it is frequently ignored. Too many amateurs take their talent for granted and their facility for skill. The talent and skill may be there, but no great work will be done until each is illuminated by understanding, and dramatic tension will only be created and maintained when the whole cast consciously co-operates to attain the desired end.

THE CRINOLINE, 1850-60

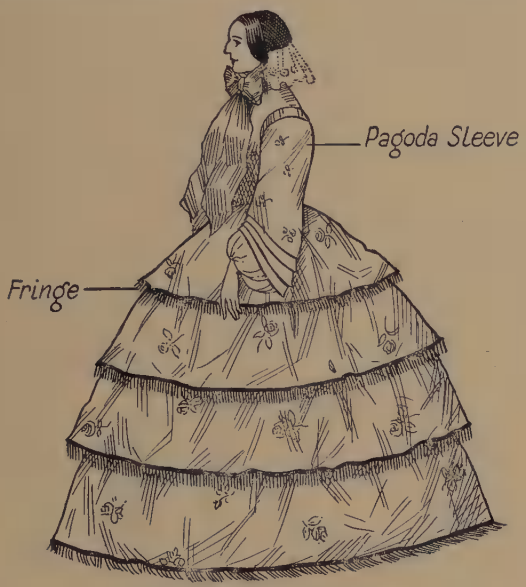
By NEVIL TRUMAN

Hon. Secretary, Nottingham Playgoers' Club ; Author of "The Pageant of Nottinghamshire"

UNTIL the invention of the steel-ringed crinoline it was necessary—in order to make the skirt swell to the desired balloon-like proportions—to wear petticoats which had to be padded with horsehair to prevent them dropping into their natural folds. A skirt had to be about ten yards round at the bottom, and a tulle dress of four skirts, ruched, took 1,100 yards of material. Thin gauze-like materials were worn and were cheap. Each frock had many flounces. In 1850 the number was from 15 to 25. The effect of these flounces in the filmiest materials was rather charming, but a frock could be worn only once if it was made of tulle, as it depended entirely on its freshness for its effect.

The popular materials were *crêpe de Chine* organdie muslins, tarlatan, and satin.

The flounces were made of lace, muslin, and tarlatan over silk of the same colour. These flounces matched the frock or contrasted with it.



THE FLOUNCED SKIRT, 1856

THE BELL SLEEVE, 1858

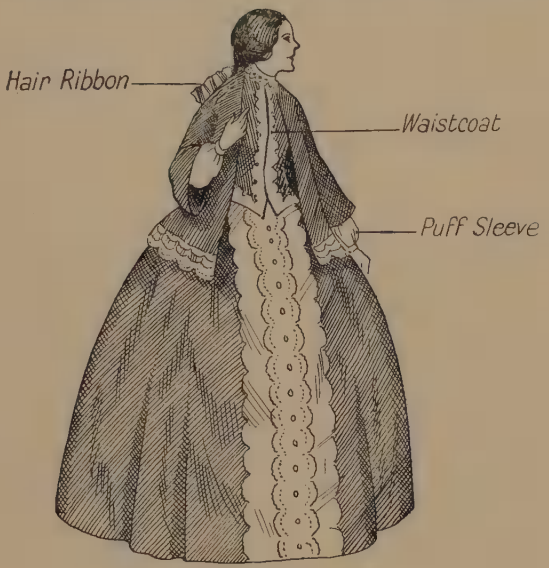
DRESS (MEN)

The men began to look very much as they look to-day. The frock coat costume was much worn; also a lounge suit, which had the lower front corners of the coat rounded off and a small opening at the neck instead of the modern long revers. The lounge suit could be made in light colours. A popular material was one with a plaid effect: it had horizontal and vertical, rather widely placed stripes. With the lounge suit was worn a bowler or a top hat. The latter should be used with the frock coat. The trousers were often of plaid and the coat and vest were plain—or a dark coat was worn with light trousers. For evening dress a tail coat, with a low-cut vest showing much starched shirt (which had a small frill) and a huge white bow tie, was correct. The cravat was worn for day wear, but the large bow tie made of wide material was more popular. The lounge coat might be left open. "Swells" often had their waistcoats and coats cut low,

and their coats with wide revers to show plenty of shirt, the latter fastened with two pearl buttons.

Dress (Women)

The *Skirt* was wide and had many flounces, but, later, the hoop was lowered so that the dress fitted at the hips, and the flounces were superseded



Zouave Jacket, 1854

by a single frill at the hem of the skirt. This was towards the end of the sixties. From 1860 onwards the skirt was often drawn up in four places to display underneath the petticoat, which became more decorative.

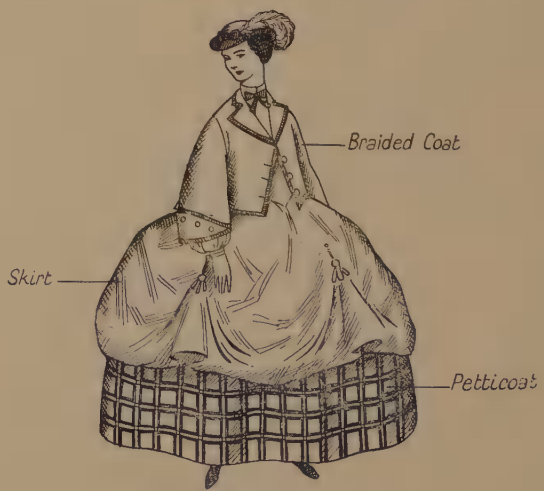
After my lady had put on her lace-trimmed *Drawers*, she got into her *Under Petticoat*, which was lined and corded with horsehair, and had a straw plait in the hem to make it stand out. The *Petticoats* had then to be managed. Several of these were sewn into one band for convenience: they must have been difficult to wash. The order of the petticoats was—

1st. A flannel one.
2nd. A horsehair padded one $3\frac{1}{2}$ yards wide.
3rd. One of Indian calico stiffened with cords.
4th. A wheel of thick plaited horsehair.
5th. A starched muslin one with three flounces.
6th. A starched muslin one.
7th. Another of the same kind.
8th. The *Frock*.

The *Bodice* (women), fairly roomy and balloon-like, was gathered in at the waist into a band. The sleeves were narrow at the shoulder, but swelled out in a large open bell at the elbow. It had many flounces, and to it was attached the under sleeve, of white thin material, which was balloon-shaped and gathered at the wrist into a frill. The neck was open a little, and adorned with a narrow lace collar or a bertha of ribbon, ruches, or embroidery. Checks and stripes were in vogue, and the colours tended to be rather "strong."

A curiously masculine effect was given when for indoor wear about the house the short coat was introduced from Russian sources. It soon developed into the *Zouave Jacket* (women), which was worn with a *Waistcoat* (women).

This Zouave jacket was really a bodice open in the front and worn over a contrasting waistcoat, which showed there. It was braided and embroidered and decorated with large buttons—the larger the more daring—and the vest had to be as "stunning" as possible. The Zouave had long sleeves, which were cut open to the elbow.



Outdoor Looped Dress, 1860

Owing to the wide sleeves it was impossible to get into a cloak or overcoat. Shawls and mantillas were consequently adopted. The former were square and of cashmere or shot silk, which was always a lovely shade. They were heavily fringed and embroidered by hand in coloured silks.

Small muffs were carried, and the evening frock had a low neck which made it appear to be slipping off the shoulders.

Hair (Men)

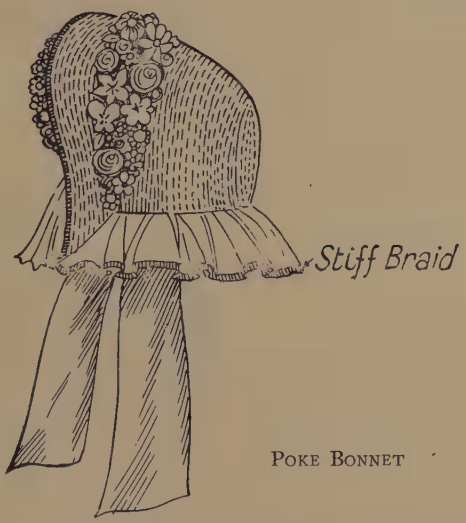
Profusion of hair marked the period. Beards, side whiskers, and heads were frizzed out and curly. An Imperial could be worn, but it was not common till towards the end of the period when the Emperor Napoleon III was imitated.

Hair (Women)

Women smoothly parted their hair in the middle, drew it tightly across the head into a net bag behind, and allowed side clusters to appear to frame the face. At night a wreath of artificial flowers—roses mainly—in circular shape was worn, rather off the head, or it might have a point at the front to form a wreath of the type associated with classical victors.

Hats (Men)

The silk top hat was worn on all occasions, with lounge suits or frock coats. At evening



Poke Bonnet

the opera hat was indispensable to the smart man. The bowler hat, though rather different from that of to-day, first made its appearance. It was worn on informal occasions, had a short straight brim, a bell-shaped fairly low crown, with a knob on the top. A straw boater, exactly in the modern shape, was also worn by bus drivers, etc. Workmen wore a curious round fur cap, square in outline, and the carpenter's square paper cap was often seen. The top hat could be smooth or furry, and was tall and narrow in the crown. Another type had a larger crown, which curved inwards at its middle and out again at the top, but it was somewhat foreign. Mourning bands of

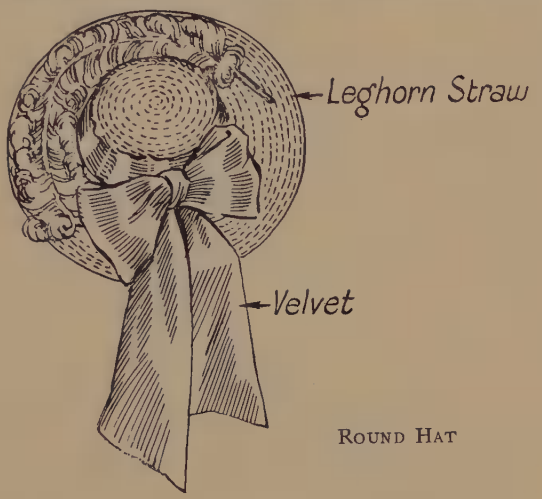
The Reduced Figure, 1868

felt were put on when required, and their widths varied.

Hats (Women)

The *Poke Bonnet* was extensively worn, but shared its popularity with the much-reviled *Round Hat* or *Leghorn*. Both were made of straw. The bonnet was a coal-scuttle shape, with broad ribbons passing from the top down the sides and tied under the chin, from which the broad ends hung for a considerable length. The under part of the brim, which framed the face, was trimmed with flowers, and the outer crown was also adorned with these or with ribbons and laces. It was correct to wear the bonnet as much off the head as possible, a lot of the smoothly bandolined mid-parted hair being seen. Under

the bonnet matrons wore a white cap of lace or material trimmed with ribbon. The round hat was simple and large. It caught the wind very much, and strings by which it could be held down in a gale were attached in front. The customary trimming was a single ostrich feather curled round the crown, or a broad band of ribbon with



ROUND HAT

two tails behind. It could be turned up at each side.

JEWELLERY

Heavy gold jewellery, in the form of watch-chains, looped into both waistcoat pockets, began to be worn by the men. Fobs were also used. The women had necklets and rings, also the chatelaine, which was a buckle-hook fastened to the waist at the left side. It had several short chains, to which were attached articles of everyday use, such as scissors, buttonhooks, paper-knives, etc.

SUMMARY

MEN

Coat. Frock or light or plaid, with rounded edges and high neck.

Vest. Short, opened high. Single breasted, braid edged.

Tie. Bow or Ascot cravat. Black stock rare.

Trousers. Tight, checked, striped, dark with light coat.

Boots. Elastic sided. Low heels. Black.

Beard. Side whiskers. Moustache, Imperial. Thick bushy hair.

Hats

Silk Topper. White, grey, or black. High.

Straw Boater.

Bowler. Bell-shaped crown, tight-rolled brim. Black, white, fawn. Knob on top.

Jewellery. Heavy gold watch-chains. Fobs.

WOMEN

Bodice. Balloon-like Pagoda sleeve, narrow shoulder, and large open bell at elbow. Many-flounced. Open neck. Lace collar or bertha of ribbon, ruches, embroidery. For evening, low neck to shoulders.

Undersleeve. White light material from elbow, getting larger till 1860, when it was steel hooped.

Blouses. White, attached to skirt by ribbon braces and sashes.

Zouave. Bodice open in front over contrasting vest. Long sleeves cut open to elbow.

Vest. Worn with Zouave coat. Cut like a man's.

Shawls. Square cashmere, *crêpe de Chine*, embroidered in silk and heavily fringed. No cloaks were possible.

Mantilla. Velvet, lace, taffeta.

Skirt. Wide, many-flounced. Later it fitted at the hips when hoop lowered and no flounces. From 1860 skirt was drawn up in four places to show petticoat.

Petticoats. Seven worn, horsehair stuffed and padded to give width until crinoline of steel wire replaced stuffing and then fewer petticoats were worn. From 1860 onwards the outer petticoat was coloured.

Drawers. Long, trimmed with lace.

Flounces. Many. Lace-trimmed, scalloped, gauffered, plaited, fringed, looped, festooned.

Boots. Elastic sides. Black cloth.

Slippers. No heels.

Hair

Mid-parted. Smooth on top, bun at back, side clusters. Girls wore long braids wound about ears. Wreaths for evening.

Hats

Poke Bonnet. Straw, ribbon tied under chin. Flower trimmed.

Leghorns. Large round hats of straw, ostrich feathered.

Caps. Worn under bonnet by elders, white lace, ribbon trimmed.

PRACTICAL MAKE-UP DATA

By ALFRED HARTOP
Perruquier and Lecturer to Amateur Societies

YOUNG women, normally, have a clear skin, the hues of a healthy complexion, and bright eyes. Youth renews wasted tissues automatically up to the age of thirty years or so, but afterwards a general slackening of the tension of life begins, and that which happens in the bodily functioning is portrayed first in the face and throat. The slower growth of the skin at this period and later in life brings darker pigmentation, general loosening of the skin from the facial muscles underneath, and less connexion of flesh with bone. Whether the face be thin or fat, this tendency is present, and creases, formed by loose skin, deep crow's feet, and often baggy circles under the eyes appear—hence the matronly and the elderly, as a rule, are more florid than they are in youth, though complexions vary according to the influence of indoor or outdoor occupation, social scale, health conditions, age, etc.

For young medium to fair types No. 2 or 2½ is a satisfactory foundation; better scope for variation in tone is provided by the blending of No. 1½ and No. 5 for the base, over which No. 3½ is subsequently applied and further heightened with Carmine 2. The rouge colour is generally placed high up on the cheeks, beginning under the lower eyelids and sweeping along the upper cheeks straight out to the hair, fading away well above the jaw line. In the case of older women, though, it should be placed lower on the cheeks and carried down to the jaw line to suggest a slight sagging of the flesh.

A Well-Preserved Society Woman

This type is probably the most frequently required characterization in modern plays, and any woman of thirty-five years of age or below who is cast for such a part will need skilful alteration to present a convincing fifty-to-sixty years to the audience and not cause laughter when a married man calls her "mother." In these days of beauty culture, however, a society woman, fifty years of age without grey hairs, and with a youthful figure that has been retained by self-denial and specialist treatment, is quite common. Nevertheless, if the skin has not darkened or become florid, there is a change in texture that is especially noticeable in the neck and hands. In spite of care, the skin of the hands will have shrivelled, the veins will stand out and be a trifle blue, and the flesh will have shrunk away from the bones. It is such points as these that must be taken into consideration when a "grown-old" character is called for—hands, eyes, the muscles of the neck, the gradual thinning of the hair about the temples—with a view to discovering the lines along which one's own features would be likely to develop or shrink according to advancing years.

Begin the make-up with a moderately thin application of No. 5, over which distribute No. 3½. Much of the ageing effect depends upon the way the darker colour is blended in respect of light and shade, the aim in this case being to suggest a slightly different contour due to sinking and drooping in the face. Therefore, the eye-sockets, the sides of the nose, the centre indent of the upper lip, and below the lower one, should be toned slightly darker, whilst the lower part of the forehead over the eyebrows, the cheek-bones, the ridge of the nose, and the point of the chin should be somewhat paler to suggest prominence. Place a soft tone of Carmine 2 on the cheeks, but not quite so near the eyes as in a straight make-up, the aim being to diminish their brightness by shadows. Delicate shadows and wrinkles about the eyes, if artistically done, will suggest age without causing ugliness, as also will one or two vertical frown lines between the eyebrows and a few short shadowy lines across the forehead.

Either No. 6 or light-brown liner No. 28A can be used without danger of overdoing the effect, a touch of lake and light grey being added to obtain further depth. Place a rather deep shadow in the eye sockets between the eye and

the nose, a faint one running down in front of each ear; faintly suggest the naso-labial folds, a slight droop at the corners of the mouth, and add a shadow to the hollow between the lower lip and the chin. After painting in the shadows, the eyes can be coloured with a soft shade of grey-blue or grey-brown, applied only to the lower part of the lid so that there may be sufficient contrast between it and the shaded part beneath the eyebrows. Also, outline the eyes with a line of brown run along the edges of both upper and lower lids; this can be done with grease paint before powdering, or with either grease paint or water cosmetic after powdering. The powder should be of a cream tint. After powder has been applied, draw a few fine crow's feet lines at the outer corners of the eyes, with grey darkened at the roots with lake, and one or two curved ones underneath.

There is a sound reason for applying these lines over the powder, this being to overcome the difficulty of drawing lines fine enough, yet sufficiently strong to show through powder. On a powder surface they can be made fine and clear with a sharp liner, then lightly covered with a mere dusting of powder.

Eyebrows that start rather low and arch near the temple to finish with a downward curve, create the haughty look that is often a characteristic of a person with a lorgnette. If there is no natural inclination to an arch, paint out the ends of the brows with foundation grease paint before powdering, and finish the line in the required direction with an eyebrow pencil or water cosmetic after powdering.

In order to avoid painting the throat with shadows and wrinkles, it is advisable to hide as much of it as possible with a band of black silk ribbon or to adorn it with a deep jewelled collar. Beautiful hands, which have the appearance of being cared for, and which are used for calm and delicate movements to convey certain emotions and to supplement speech and facial expressions, generally belong to a person with refined bodily and mental tastes. In this case, the hands, arms, and shoulders should be treated with liquid powder (wet white), preferably of a pale flesh tint, as pure white usually conveys a hard and cold appearance. The hollows between the base of the fingers and the knuckles can then be slightly deepened with a touch of dry rouge, and the veins emphasized by faintly shading them with a soft lead pencil.

A Middle-class Woman

This example is of the healthy, normal type, with outdoor life inclinations, though it is not so well preserved as the exotic occupant of luxuriously sheltered surroundings. The face is slightly dark and ruddy, and has creases and wrinkles that suggest flabby tissues, rather dull eyes, and patches of coarse skin on the lower part of the face and near the hair line. The eyebrows are a trifle heavy, rather high near the nose, then falling away to the outer ends in a steady incline; the hair of the head is mildly tinged with grey.

For the foundation use No. 5 first, then blend No. 9 over it, following the directions about light and shade given in the preceding example, though allowing the general tone to be somewhat darker, with a little extra redness about the hair line and around the jaw from the ear. The purplish hue of Carmine 3 is suitable for the cheeks, but should be judiciously applied. Instate similar shadows, making sure that the eye sockets are strong enough to show as shadows through the powder, and deepen certain of the wrinkles, principally the frown lines, the naso-labial lines, and those at the mouth corners. Further to intensify them, all wrinkles should be faintly high-lighted with No. 2½. The eyelids should be thinly coloured and the eyes outlined with grease paint before the heavy powdering is done; this will give them a faded look, or, if the eyes are naturally dark, omit both the eyelid colour and the outline, thus leaving them to appear small and colourless. If necessary, take away a too-youthful shape of mouth by shading its outline with No. 6 and strengthening the shadow immediately beneath the centre of the lower lip. Powder with a Rachel tint, as this will maintain the high-lights. Finally, re-shape the eyebrows to conform to the character, and then with the aid of white hair-powder give the hair a tinge of grey. Dress the hair to a smooth, tidy coiffure, with a few softening waves.

A Vivacious Woman

This is a type of "quips and cranks and wanton wiles, nods and becks and wreathed smiles" that

FIG. 33. NATIONAL TYPES—WOMEN

1. Irish
2. Dutch
3. German
4. Jewish
5. Spanish
6. Russian
7. Egyptian
8. Japanese
9. Eskimo
10. American Indian
11. Hindu
12. Fijian

is well-known in comedy. The character should have a warm, pinkish complexion with eyebrows that arch in a semicircle over the eye sockets, and an accentuation of lines resulting from the action of the muscle of laughter. Study Fig. 26/6.

Apply a foundation of No. 3 and all the details of a straight make-up, adding the shadows of middle-age if necessary, but omitting the usual lines of that age, as lines of a different character will be required. The chief wrinkles should be drawn on the cheeks, curving down and out from the sides of the nose for about half an inch, then turning down slightly in the direction of the mouth corners; that is to say, just where a curve appears in a laugh. Should the chin and throat be youthful the effect of a double chin produced according to the directions given with Fig. 29A will be a fitting characteristic. Give the corners of the mouth a slight upward tilt, and line crow's feet, curving from the eye corners down on to the cheeks. Wrinkles on the forehead should be mere suggestions that follow the curve of the eyebrows and disappear in the centre of the forehead. Finish with a pink powder. A merry twinkle is given to the eyes if, in addition to the dot of carmine placed at the inner corner of each eye, another dot is put exactly in the centre of the upper eyelids and a smaller one beneath on the lower eyelids. Do this after powdering in order to gain the utmost brilliancy. It may be considered an advantage to the general effect for this character to possess bright red hair. Providing the player has hair inclining to blonde, its colour can be changed by powdering with red hair-powder, or with Armenian Bole powder.

A Country Woman

This type represents such characters as a farmer's wife, the landlady of a village inn, and many others of the respectable lower class who are accustomed to constant exposure to sun and rain, resulting in a sun-burned and tanned complexion, often accompanied by a generous display of freckles on the face and arms.

No. 13, a reddish-brown, makes a good foundation, along with No. 9 to give plenty of healthy colour to the cheeks, if the character is under forty years of age. For an older character Nos. 5 and 8 will give a rather darker tone, which can be heightened with a little Carmine 3. Shadows, if required to age the player, should be of lake, deepened with grey. As a result of screwing up the eyes in strong sunlight, wrinkles around the eyes will be pronounced and numerous. These lines to show up effectively in contrast with the brown foundation should be put in with lake, and touched with dark blue at their deepest points. Outline the eyes by running a line of dark brown, or thin black, along the edges of both upper and lower eyelids, but omit colouring the eyes. The eyebrows may present a rather overgrown appearance, and should be painted on, the nature of the existing ones being considered. Before applying a creamy tan powder, freckles are imitated on the face, neck, and arms by making irregular dots with a mixture of chrome and No. 8, care being taken that they are spaced enough to allow the foundation to be clearly seen between them.

A Cantankerous Woman

This type refers to the definitely sallow and bloodless middle-aged woman of the ill-humoured, old maid variety. The face carries a sour, peevish expression, and is overgrown with untidy hair.

For the foundation use No. 5 to extinguish natural colour; then produce the dull tone of unhealthy skin with No. 6. Use 28A brown for shading and lining. Place a deep shadow of brown and lake in the eye corners near the nose, pinch in the nose with side shadows, which deepen the curve of the wings, and hollow the cheeks with a shadow under the cheek bone. Make two vertical frown lines between the eyebrows, two lines across the nose just between the eyes, and crow's feet that turn up. The naso-labial lines should be deep shadows, running in a straight incline in the direction of the mouth corners, the lips a thin line of dull colour ending with shadow lines that dip straight down. Shade a hollow under the jaw line, extending it behind the ears and on the throat at each side of the larynx. Do not colour or outline the eyes, though a thin line of lake along the edges gives them a slightly inflamed effect; slightly redden the nose towards its tip to suggest a congestion there. Finish with a natural powder. The eyebrows may be scanty and uneven, dipping towards the nose; the hair dull and severely dressed.

SCENERY PROJECTION

By C. HAROLD RIDGE, A.R.S.M., D.I.C., *and* F. S. ALDRED, A.M.INST.C.E.
Consulting Engineers

FIG. 67 should make the working of the Linnebach Lantern perfectly clear. In this illustration it is assumed for simplicity that the Lantern is placed centrally in front of the backcloth and tilted upwards. Such a position is seldom practicable, although with a lantern constructed with a curved front and fitted with curved glasses it has been found possible to project images over a large backcloth from as close as 3 ft. away, the Lantern itself being hidden by a ground row about 4 ft. high. With the Lantern in the position indicated in Fig. 67, the vertical lines on the projected image slope inwards on the slide, the latter being shown superimposed on the projection. The position and construction of the Lantern are also shown as they would appear if looked at from the side.

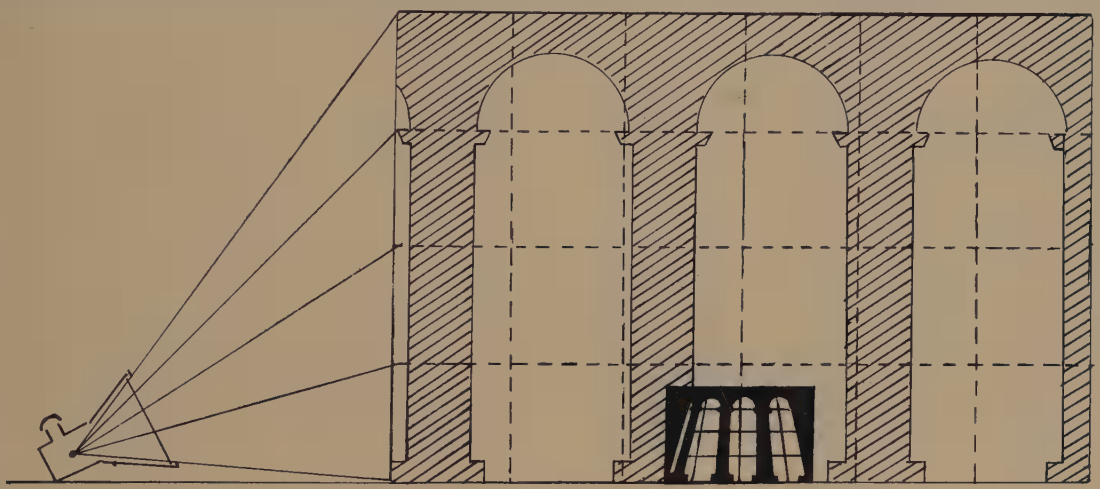


FIG. 67

To assist the artist in drawing the distorted outlines required a templet should be prepared and placed under the glass upon which the slide is to be painted. This templet is made by placing the Lantern in the position in which it is to be used on the stage with a clear glass slide in position. Narrow strips of adhesive tape can be fixed on the slide in such a way that the backcloth is divided up into convenient squares corresponding to similar squares ruled on the artist's original design. The glass templet thus prepared will probably appear as a spider web pattern in most cases where projection is to be from one side of the stage. With a curved cyclorama the templet will be of an involved pattern, and when projecting from one side of a large backcloth the image will be much brighter on the side nearer the Lantern. Due allowance should be made for this in designing and painting the slide.

Continental theatres use a system of projection known as the G.K.P., so called from the initials of the inventors, Messrs. Geyling, Kann, and Planer. This system was perfected in Vienna, and has been used successfully at the Burg Theatre there, also at the Odéon Theatre in Paris, and elsewhere.

The diapositives, once the artist's design has been prepared, are made entirely by mechanical means, and are then coloured by hand. Distortion is automatically allowed for by the use of a large-scale model for the original design as it is intended

FIG. 68

to appear, and this is then photographed from the position on the model that is afterwards to be occupied by the projection apparatus in the theatre. A thin positive is prepared from the photographic negative, and this is coloured by transparent paints the exact nature of which is unknown to the authors, though it might be advisable to use aniline dyes, as do manufacturers of lantern slides. The gelatine base used on lantern slides is suitable for painting upon, and aniline dyes are more transparent than any of the paints that are used direct on glass. This subject, however, is outside the province of the electrician, and in that of the artist. The G.K.P. system makes use of a lantern with an extremely wide angle of projection, and the optical system is the owners' invention and patent. A beam spread angle of 85° is claimed. A whole stage background can be covered by one lantern using an 80–100 ampere arc; the slide is the size of a half-plate photographic plate. The lantern is usually situated on a lighting bridge over the proscenium, but is sometimes behind a translucent backcloth. The slide itself is cooled by blowing air through the slide carrier, a small electric blower being used for the purpose.

There are no details available as to the life of the slide as far as the colours are concerned, but it is possible that the intense light conditions may make re-colouring necessary after prolonged use.

German producers also use projected scenes, particularly Strobach at Cologne Opera House, but so far their technicians have not been able to manufacture projectors with anything like the wide angle of dispersion possessed by the G.K.P. machine. In consequence, the Germans have used three projectors, and an immense amount of time and energy was expended before the problem of joining the three projections on the cyclorama was overcome. Fig. 68 shows such a triple projection in the opera *Aida*, and also the three distorted diapositives that were used. The method of joining that is generally used is to arrange for a strong vertical line to appear in the design at the two joins, or for dark patches of colour, or for shade, at these points. This is an inferior method to the G.K.P., but, of course, it is cheaper, as no patents or import duties on apparatus are involved. A G.K.P. machine, plus import duties, in this country would cost about £300, or possibly £500, for a pair. In spite of this such machines might have been used *here* years ago but for the fact that the owners of the patents insist on making the diapositives themselves, and will not instruct purchasers of the projectors in the special processes involved. The charges proposed were £8 for one diapositive and £4 for each duplicate, but the distance between Vienna and London was a greater obstacle than the price.

FIG. 69

It is difficult to leave this subject without some reference to an English apparatus, called the "Mutochrome," although it has not actually, up to the moment of writing, been used in a full-size theatre.

The Mutochrome is the invention of Mr. C. F. Smith, of the Technical Staff of Messrs. Adam Hilger, Ltd., the well-known optical and scientific instrument makers. Without going into details of the optical system, and the methods adopted for overcoming the intense heat conditions, for an arc of some 120 amperes is used, we will describe the essential differences between this and other instruments.

Briefly, there is one source of light, but a number of optical projection systems in each projector; the suggested theatre model would probably have seven. The design to be projected would be divided into seven elements each of which would be separately photographed on one

photographic plate, and arranged so that when the plate is inserted into the projector the seven elements would form the whole design on the screen. Distortion can be provided for by adopting exactly the same methods as are used in preparing the G.K.P. diapositives, but whereas in that system only one predetermined projection is seen, with the Mutochrome a great variety of effects is possible. Thus by the use of iris diaphragms and colour screens on the seven objective lenses each of the elements in the design can be altered in brightness and hue. For instance, in the representation of landscapes all the varying colorations due to time and season can be shown. Fig. 69 shows this instrument, and a diagram of the optical system is given in Fig. 70.

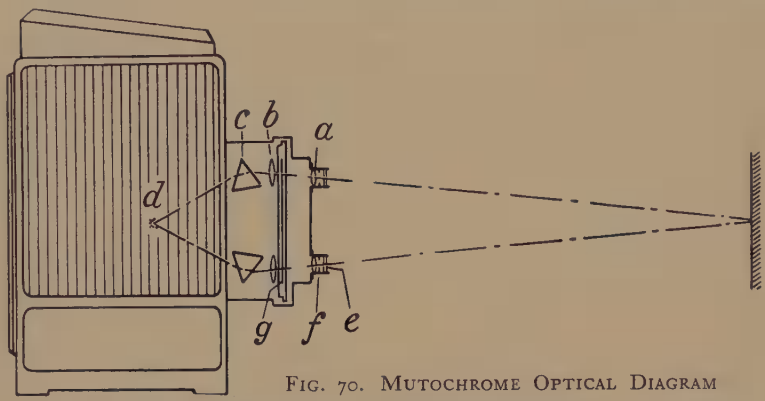


FIG. 70. MUTOCHROME OPTICAL DIAGRAM

a. Lens performing the functions of photography and projection. *b*. Condensing lens and prism *c*. *d*. Light source which with the diapositive *g* is common to all the optical systems. *e*. Colour screens. *f*. Iris diaphragm

Experiments with a full-size theatre model have demonstrated that one alone out of the seven projection systems is capable of giving adequate intensity of illumination with good definition on the whole cyclorama.

Further details of this instrument, with illustrations, are given in *Colour Music* by A. B. Klein (Crosby, Lockwood and Sons, 36s.), or may be obtained from the makers, who supply numbers of these projectors for studio work in the textile and other industries.

It may be asked why projection methods are not more used in this country. The answer is that in the West End of London plays are put on for a long run with small probability of revival, at any rate for years after the run has ended. The subsequent provincial tour at theatres differing widely in size and design would of necessity use the ordinary type of scenery. The G.K.P. projector was demonstrated in London, but the whole design of our theatres and our methods are not in keeping with such a system. For instance, the stages are shallow and the use of ordinary battens and footlights, both of which light the backcloth to an appreciable extent, would "kill" any projection. It was this test, unfairly applied at the London demonstration, which condemned the G.K.P. apparatus. If indirect footlights, or front-of-house focus lanterns properly angled, were to be used with acting-area lanterns instead of battens, projected scenery could be used in many of our theatres with great saving of time and money.

In those Continental theatres with a big repertoire and constant change of programme, tremendous saving has been made in running expenses, for the equivalent of a whole season's backcloths can be stored in a small box of diapositives. But for the initial cost of the projectors our Repertory and "Little" theatres would no doubt have made use of projections long ago, and thus have given their scene designers greater scope.

TRAPS AND REVOLVING STAGES

By A. E. PETERSON

Founder, Sunday Night Adventurers; Secretary, Kingston Marionette Players, etc.

APART from pantomimes and spectacular productions, the opportunities for the use of traps are limited. In the production of *The Golden Toy* at the London Coliseum, in one of the scenes two vocalists taking the parts of "The Golden Voices" rose slowly through traps at each side of the stage, and, after singing, slowly descended. The Ghost in Hamlet frequently made his appearance and disappearance through a similar trap, and the need for an opening in the stage to enable the Gravediggers' Scene to be played properly brought about the provision of a trap that has become known as the "grave trap." In Raymond's amusing *Life and Enterprises of R. W. Elliston* he relates how during the run of some play an actor taking the part of a ghost had to be lowered through the stage by means of a trap. Elliston and a colleague, who were concealed below the stage, had provided themselves with small flexible canes with which they mercilessly belaboured the almost bare legs of the ghost as he began his slow descent. The actor was compelled to maintain a dignified demeanour during his punishment and whilst the orchestra played solemn music to suit the occasion he danced with pain and "corvetted with his heels, like a horse in Ducrow's arena." The incident is illustrated with a drawing by Cruikshank and shows the kind of trap in use at that time. It consisted of two square frames fitting closely into each other, the smaller frame moving up and down in grooves on the inner side of the larger frame. The trap was lifted by a small hand-windlass, similar in construction and operation to one of the modern lifting turntables used by electric tramway companies for the maintenance and repair of their overhead cables. The stage trap of to-day is, with the exception of one or two minor improvements, practically the same as that used fifty years ago, when trap effects were in constant demand for plays such as *The Flying Dutchman* and *Der Freischutz*. The trap is operated by means of a rope secured at one end and which, after passing over and under a series of pulleys, one of which is fixed to the centre of the bottom end of the sliding frame of the trap, terminates in a counterweight held in check by a retaining rope until the trap is operated. When this occurs the retaining rope is slipped, and the trap is catapulted upwards, throwing the actor three or four feet into the air through a star trap made of triangular pieces of leather or wood, which immediately close after his passage. By employing a lighter counterpoise the trap can be made to lift the fairy queen gently into view.

Sometimes the counterpoise would be so adjusted that the weight of the player using the trap was the greater, in which case ropes were led over pulleys fixed in the corner posts of the trap and fastened to the moving platform, when it was quite easy to lift the fairy or demon to stage level at whatever speed was desired. In many of the older theatres the traps were operated by hand power alone, sometimes eight or twelve men being required to work one trap. Another kind of trap is that used in pantomimes. Through it all the comic members of the cast make a hurried and unexpected descent on to carpets held by men standing beneath the stage. This trap is usually placed where the "grave" trap is situate, and the doors are fitted with springs that return them to stage level after each descent. The trap is removed immediately it is finished with in order to prevent any inadvertent descent.

A play that demands an unusual trap effect is that old time-thriller, *Sweeney Todd, or the Demon Barber of Fleet Street*, which is often revived, either as a straight play or as a burlesque. In the burlesque form the audience is usually invited to assist in the performance by creating an atmosphere redolent of the period when the play was first staged. This is done by the audience applauding virtuous sentiments when expressed, cheering the heroine and hero every time they make an entry, hissing and groaning whenever

the villain makes his entry and exit, vocally encouraging the hero whenever he engages the villain in combat, refuting false statements, and warning the innocent of danger from poisoned cups; but these exhortations fall upon deaf ears, and the play hurries along to its inevitable conclusion, and is great fun. There are many variations of the traditional version, but they generally follow the main outlines of the story, and all of them feature the scene in the barber's shop, where Sweeney Todd, at the instigation of his imbecile cousin, has fixed his operating chair to a trap that revolves and precipitates his victim into a deep cellar, where, if he is not killed outright, he is finished off by Sweeney's ready razor. Mrs. Lovatt, who keeps the pie-shop next door, assists him in disposing of the bodies, and waxes rich on the proceeds of her pies, which are in great demand, and no one ever suspects the gruesome source of her meat supply. Mrs. Lovatt takes unto herself a lover, but Sweeney, in a fit of jealousy, murders him and is, in return, betrayed by Mrs. Lovatt. The police arrive and discover Sweeney in the act of "polishing off" his dear Mrs. Lovatt, and the final scene is a court of justice, where Sweeney is sentenced to death for his misdeeds. The trap was usually placed in the centre of the stage, and needed careful understage organization in order to prevent any risk of accident to the victim, who was caught in a carpet or fell into a deep nest of straw. A simpler form of trap effect used for this scene was a chair firmly fixed to a moving panel hinged at stage level, and provided with feet upon which the legs of the chair rested. The panel when pulled back tilted the chair until it was out of sight of the audience, when the victim was quickly pulled out of the chair by waiting stage hands, and the chair returned to its former position in readiness for the next customer.

FIG. 1. SCENE FOR "DUMB BALLET"

An ingenious form of trap effect that does not seem to have received the attention it deserves was that used in what was known as a "dumb ballet." This was a wordless play or sketch played by a troupe of acrobats or tumblers that always developed into a frenzied chase through concealed traps in doors, barrels or water butts, and windows, and eventually concluded with a spectacular dive through the glass top and sides of a conservatory. The illustration (Fig. 1) shows a scene from a play of this description called *Ki Ko Kookeeree*, and is reproduced from the stage manager's scene plot, a fourfold document that bears many scars from its constant journeys through the post to whatever theatre the troupe worked the following week. A dive from the front of the stage to the back was called a "leap," a dive from back to the front was a "vamp," and a dive through the glass top and side of the conservatory was a "crash," probably so called from the noise of breaking glass that always accompanied a "crash." A trap through which a "leap" was made was never used for a "vamp" unless it was a long trap with double doors at stage level, when one door became a "leap" and the other became a "vamp." All the movements were most carefully timed, and were

Lift & Engineering, Ltd., London

FIG. 2. REVOLVING STAGE IN COURSE OF CONSTRUCTION

arranged so that there was no risk of an accidental collision whilst the act was in progress. After a "leap" the tumblers were caught with carpets or mattresses by stage hands, and on occasions when a quick return to the stage was necessary two of the stage hands made a cradle by joining hands and caught the tumbler in their arms, and after quickly spinning him round ejected him head first through the trap on to the stage again. It was a fairly dangerous business, and during the pantomime of *Baron Munchausen* Ellar, the celebrated Harlequin, was seriously injured because the men who had to hold the carpet into which he

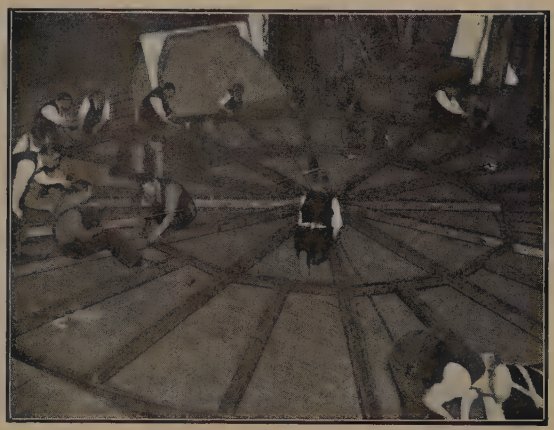


Photo by Hull Daily Mail

FIG. 3. SECTIONAL STAGE IN COURSE OF ERECTION

fell were not at their post when required. This incident is described at length in the *Life of Grimaldi* edited by "Boz."

REVOLVING STAGES

The use of the revolving stage—or "revolves," as they are now termed—comes under two chief headings; first, where the revolve is used for its "effect" value, and, secondly, where it is used as a medium for scene changing. In the first case, in musical plays like *Wild Violets* or *The White Horse Inn*, the stage is moved in full view of the audience so that they see a sequence of scenes or witness a dancing number or a scene like the wood scene in the opening of the second act of *Wild Violets*, where on a steadily revolving stage the characters threaded their way through an ingenious arrangement of trees and winding paths that conveyed an illusion of natural movement that was convincing and provided a panorama-like stage picture that was almost perfect. In the course of the play some heavy sets were used, notably the scene showing the interior of the dormitory of the girls' school, which, when

revolved, showed the exterior of the building with a balcony built strong enough to carry the weight of eight or ten girls. In the second case the use of a revolving stage makes it possible to stage plays like *Service*, where the action, rapidly passing from one short scene to another, makes it imperative that there should be no delay between the scenes. In the case of musical productions the revolves are usually set fairly well up-stage, and a deep false proscenium is used for front masking. During the production of a spectacular musical play at a London theatre the absence of effective masking allowed the occupants of the circle and balcony to witness the stage hands stacking scenery, carrying hand props. from one side of the stage to the other, and the chorus gathering for their next number, which spoilt the whole effect. Revolves used chiefly for scene changing are made as large as possible, and are set with a small clearance down-stage. Some of the scenes that are used two, three, or even four times during the play are built directly on to the revolve and are not moved during the run of the play. Electric fittings are plugged in, and the stages are fitted with an electric supply which can be rotated with the stage. The revolves are also fitted with sections that can be used for traps. In the illustration of a revolving stage in course of construction (Fig. 2), which is reproduced by courtesy of Lift and Engineering, Ltd., of London, the trap sections can be easily distinguished, whilst the trap openings in the old stage are those seen well down-stage at right and left. The illustration of the revolving stage (Fig. 3) shows a sectional revolve in course of assembly. These portable stages can be accommodated to fit almost any stage, and do not require any under-stage attachments. The revolve runs level with a false stage, which is erected around it, and the driving apparatus sometimes consists of a steel wire hawser passing round the grooved edge of the turntable and the drum of a small capstan, and is so carefully adjusted that it can be operated by one man. It is also fitted with a powerful brake that ensures perfect control, and the stage can be assembled or dismantled for travelling in about four or five hours.

The modern revolve consists of a triple stage that is capable of being revolved independently in either direction at speeds varying from a few yards a minute to twenty miles an hour. It moves very easily, and is noiseless in action. This was not the case in the early days when managers looked upon the noise made by their stage mechanism as an added attraction. Some of the early revolving stages were rotated by cumbrous machinery driven by electricity. On the other hand, some of the smaller stages are revolved by hand, having a turntable similar in construction to those used in goods warehouses, the stage being moved by means of iron crowbars inserted in the outer edge of the stage at an angle of forty-five degrees.

An unusual stage effect was that used in the London production of *Waltzes from Vienna*. In this play the orchestra was placed on a specially built platform that fitted into the orchestra pit, and which, at the appropriate time, was bodily lifted up to stage level, and rolled across the stage until it came to rest against the back wall of the theatre. That portion of the stage where the footlight trough should be became a flight of steps extending the full length of the stage, and up these an enormous cast made its entry into what was now a magnificent ballroom set. Some expensive machinery was necessary to make this effect possible.

THE OPERAS AND THEIR ATMOSPHERE

By D. GRAHAM DAVIS
Editor of "The Gilbert and Sullivan Journal"

ONE necessary and important attribute of the Savoy tradition is that of "atmosphere." Apart from that atmosphere which is generated by attention to team work, serious acting with a twinkle in the eye, clear diction in dialogue and singing, and all the other traditional aspects, there is a further atmosphere which is derived from a realization that each opera has its own particular key-note (in fact its own atmosphere). Both this particular, and the general, atmosphere will cover up many shortcomings in the vocal and histrionic powers of a society. One frequently sees performances which, in these last two respects, fall well below the average amateur standard, but which are far more convincing and pleasing than productions by some tip-top organizations. The reason for this is that the company has become inculcated with this atmosphere.

The Savoy series does not consist of so many operas all cast in a common mould. Rather are they as the members of a family; each with its individualism, yet all stamped with unmistakable signs of close relationship. Therefore one must regard each opera separately in trying to find the atmosphere peculiar to it. This has been explained to some extent by the survey of the characters. There we saw the characteristics of the men and women who go to make up the lovable people who inhabit this whimsical, Gilbertian world. But such a survey would be incomplete without the extension of its manner to the operas themselves. So, briefly, let us run through the characteristics of each of the eleven operas so dealt with in much the same way as we looked at the characters.

Described as a "dramatic cantata," *Trial by Jury* is not only the shortest of the series (it plays, on an average, but thirty-five minutes) but it is also the only one in which there is no spoken dialogue. It is a merry little satire, and should be played in a light-hearted, almost irresponsible, spirit. The fun, though, must never be allowed to become boisterous. This sentence will not be repeated, although it applies equally to all the later works. The whole position as described in the piece is itself so absurd that a certain amount of exaggeration in the playing is excusable—indeed almost unavoidable. Despite this, it must be borne in mind that the music and words are of the first importance; the business is secondary, and must never be allowed to obscure them. Thus, although the exaggerated nature of the characters—with which they are endowed by the author—may be pointed to some extent by the players, these actors must never show, for one single instant, that they are in any way aware of the absurdity of the piece and its situations.

In the next opera, *The Sorcerer*, was to be found the nucleus of the stock company, and hence the genesis of the grouped parts, although these parts had to be much developed before they reached their full maturity. Despite the profession of its central character the atmosphere of the opera is not that of the black arts and the supernatural, but of rural England—bright, fresh, and joyous. Even the undoubtedly "Gilbertian" plot is immature, as are characterization, lyrics, and music. These reasons account for the fact that the opera is not in the run of first favourites. It does not "play itself" to the extent that some of the later works do, and it is not an easy work to "get over" convincingly. Yet it is well worth doing if it is done well. This proviso will be helped, then, if the atmosphere is developed, and the production made redolent of the village green and summer-time revels.

The main thing that characterizes *H.M.S. Pinafore* is, of course, the naval atmosphere, which pervades the opera from start to finish. The stage-setting and dressing alone will neither give nor preserve this atmosphere. There must

be a naval slickness and precision pervading the whole production. The characters are well drawn and clearly defined types—the bluff, hearty captain; the inevitable "grouser," Dick Deadeye; the honest, open, sailor-man, Ralph;

Photo by J. W. Debenham

THE PIRATE KING

This delightful burlesque character in one of his many "penny plain, twopence coloured" attitudes

and so on. In themselves the characters are real; it is what they do and say, and how they do and say it, that makes them comic opera characters. So we must look for this reality—this exact naval picture—to be extended to the chorus and production. These sailors, who sing and dance and appear to be on such excellent terms with their captain and the First Lord's relatives, must make the audience feel that they are real sailors. Herein lies one fundamental difference between Gilbert and Sullivan opera and musical comedy. In the first case we look on *real* sailors, as it were, in the other nothing more than the illusion of good-looking young men dressed as sailors. This is a distinction with a difference, and is applicable to all the operas.

In *The Pirates of Penzance*, with all its improbabilities and inconsistencies, we have what is intended to be a musical burlesque of the various "tricks of the trade" of Italian grand opera. We have to overlook that, in doing this, Sullivan has achieved something that is almost, if not quite, the real thing! There is Mabel's aria, "Poor Wandering One." This is by no means an easy piece of music, and it would probably never occur to any singer to regard it as a burlesque of "Ah, fors è lui" (which undoubtedly must have inspired Sullivan in his "guying" of Verdi), and certainly no audience would ever accept this delightful song as a parody. In fact, the musical side of the burlesque does not really enter into the atmosphere of the opera. So we look elsewhere for this burlesque—and find it in the characters. The gestures and posturing of the Pirate King provide it; it is to be found in the qualifications of the Major-General, which are more academic than martial. And, like all burlesque, it is all the more amusing if rendered in dead seriousness.

Although much of the original sting of *Patience* is lost on present-day audiences the opera remains one of the wittiest and most popular of the series, as well as being one of the most melodious. Though the actual movement that excited Gilbert's mordant satire is long past we still have our Bunthornes—and our rapturous maidens to hang upon their every word. Without making the characterization of the two main characters too modern (Grosvenor with a lisping, effeminate voice, and Bunthorne with an ultra-Oxford accent would be unbearable), these two parts should be based more on their present-day counterparts than on the almost forgotten originals. If the satiric intention of ridiculing a "precious" cult is realized by the actors *Patience* will be made to live and prove most diverting to an audience to which these fore-runners of our "super-highbrows" mean nothing.

Iolanthe presents a whimsical mixture of

fairyland and political satire. The first of these attributes is the more pronounced in the opera's atmosphere, for even the mortal politicians are whimsical despite their air of solemnity. The whole opera requires a light, delicate touch. The heaviness and pomposity of the peers, for example, are depicted in a humorous way, such emphasis as is required being provided by the blare and crash of brass that accompanies this noble assembly's first appearance. Indeed, in this opera, more than in any other, Sullivan provides his characters with descriptive music. That fussy little fugal figure (it could almost be called a leitmotiv) which heralds the Lord Chancellor; Private Willis's rough philosophy finds its musical counterpart; the reed-pipe melody for Strephon and Phyllis; all these tell us all there is to know of the characters without the need for verbal explanation (although this is also given). The fairies have their appropriate music, which helps to gloss over the frequently far from fairy-like appearance of the chorus.

Photo by J. W. Debenham

A Dramatic Incident

Wilfred Shadbolt, held responsible for Fairfax's escape, is seized by the executioner's assistants

Two points of difference separate *Princess Ida* from all the other works in the series. In the first place, it is the only one in three acts instead of the usual two. That, however, does not affect the atmosphere as does the other difference. The dialogue is in blank verse, and the lack of the whimsicality and topsey-turveydom that play so large a part in the other operas places *Princess Ida* in a totally different category. Perhaps this accounts for the lack of success that often attends amateur productions of the opera; it is regarded, from the point of view of atmosphere, as being like *Patience* or *The Mikado*. An entirely different style of treatment is called for. The atmosphere is that of medieval romance rather than of comic opera, yet spiced with the real Gilbert wit, and with typical Sullivanesque music—music which, in the second act if nowhere else, reaches as high a pitch of tunefulness as any of his opera scores.

On the other hand, *The Mikado* is essentially an opera in which high spirits abound; it is, in fact, a comic opera above all the others in the series. It has its moments of sentiment and drama, but these—though of great beauty—are overshadowed by the brilliant wit and comedy, and the sparkling music, which run through the opera. One must not misunderstand or emphasize the word "comic" as applied to *The Mikado*; neither the opera nor any one of the parts ever descends to farce, and any inclination towards clowning or over-exuberance in playing or production must be strictly discouraged.

The key-note of *Ruddigore* is burlesque. Not, as in *The Pirates of Penzance*, a burlesque so well executed that it becomes what it sets out to parody, but an easily recognizable burlesque of

the old Adelphi and transpontine melodramas. The opera, then, must be played with all the force of the old-time melodramatic school of acting; all the characters of this type of play are there—the wicked squire, the faithful servant, the rollicking sailor-hero, and the bashful village maiden among them. But these types must be presented seriously. Burlesque, may I repeat, is ever the more amusing the more convincing and serious the acting. This is all the more important in *Ruddigore*, since modern audiences will be, to a great extent, unfamiliar with the dramatic form burlesqued. So, too, will be many of the players. While advising, then, the society that is about to attempt *Ruddigore* to acquire the necessary manner by hook or by crook, one would not discourage them; for the opera is both captivating and amusing if played in a more modern style. But it cannot be disguised that, for its fullest success and attractiveness, the spirit of melodrama is necessary.

With one set of scenery, a large cast of principal and minor characters, and few changes of costume, *The Yeomen of the Guard* is one of the most popular of the operas among amateurs. Other considerations account for its equal popularity with their audiences. This opera is also set in a different style—the change is in many ways even more marked than is the case with *Princess Ida*. Although all the traditional requirements and attributes are present the work is far more serious, both in theme and treatment, than any of the other Savoy operas. There is an absence of topsey-turveydom and the Gilbertian situation in the telling of this tale of Tudor London, although Gilbert has been unable to keep an inkling of both these from his libretto.

The Yeomen of the Guard is not, as is so often stated, grand opera. It is without any doubt comic opera in the narrowest and truest sense of that term—an opera of the nature of *Carmen* or *Die Meistersinger* (which, although it occupies a proud position among the grand operas of international fame is really comic opera). But if "comic opera" is given its accepted meaning in this country then it is open to doubt if *The Yeomen of the Guard* is comic opera. This does not mean that comedy is lacking from the work. Jack Point, the comedy lead, obtains his comedy from the character's plying of his trade—that of a jester. Wilfred Shadbolt, whom some amateurs regard as a gloriously humorous character, is, in the playing, one of the most serious and well-thought-out of Gilbert's creations. Yet this creature's lines receive their full measure of laughs. Dramatically, the work is of a higher standard than the others.

For the most part the characterization is better defined than is usual in the Savoy series, although there are some lamentable discrepancies and inconsistencies, notably in the drawing of Colonel Fairfax and Elsie Maynard. Played as a serious but not solemn work, and allowing the plentiful comedy to look after itself, amateurs will find little difficulty in presenting this opera in a convincing and successful way. But if either the comedy or the tragedy is allowed to over-top the other, then disaster lies ahead, for the two aspects dovetail so well into each other that neither requires any emphasis. Above all, the romantic touch of the Middle Ages should be allowed full scope.

Another sparkling work is *The Gondoliers*. An important point for all connected with a production of this opera is that, like the offices at the Baratarian court, all principal parts rank equally. Gilbert had his own reasons why "all shall equal be" which do not apply to an amateur production (or should not). But there must be this equal balance. The main theme is twice broken into, for long periods, to deal with the fortunes of the Duke of Plaza-Toro. These, in the main, have nothing to do with the story. While the ducal party occupies the stage one must not forget the gondoliers and their brides. Nor, during the long absence of the Spanish visitors between their first and second act scene, must their existence pass out of the mind of the audience. And this can only be achieved if there be two evenly matched sets of principals.

In *The Gondoliers* there comes a return to the type of the earlier operas, rather than a following of the new note struck by its immediate predecessor. Jollity and brightness are absolute essentials. Those are the visible attributes towards the atmosphere of the opera. The curtain rises to a cheerful note, which, despite many predicaments, is sustained throughout the performance. Therefore the work should be produced to go with a swing right through.

HOW TO PLAN YOUR STAGE

By CONSUELO M. DE REYES

Producer, Little Theatre, Citizen House, Bath, and Everyman Theatre, Hampstead; Lecturer in Drama, University College, Exeter

THE first essential of a good stage is that it should be constructed of sufficiently strong material to bear without creaking or groaning the weight of the players. The floor should be covered with matting or carpet of a dark colour that will not distract the eye. This has the effect of making the stage appear much larger, and deadens any sound of footfalls. The best height for the stage is 2 ft. 6 in. or 3 ft. from the floor level. Although one is sometimes tempted to build it higher in order to secure a good view for those at the back of the auditorium, it must be remembered that all those in the front will have to raise their heads uncomfortably in order to see the faces of the players if the platform exceeds a normal height.

The stage should be built level, as otherwise trouble occurs in adjusting furniture on a sloping stage. Rostrums or steps can then be placed on the stage whenever additional height is needed and the players grouped on these. If it is possible to take the sides of the stage right up to the walls of the hall, to do so will facilitate the moving of furniture and the changing of scenery. It is difficult for the players to make good exits if they have to climb down steps as soon as they leave the stage. By this method blocking is eliminated when players have to make an exit at the same time, while that still worse confusion caused when at a given moment some are called upon to appear and others to exit will be avoided.

A flight of steps leading from the front of the stage down into the auditorium will be indispensable. Apart from the excellent pictorial effect obtained by grouping players on such steps, an effective movement can be secured by a procession of players passing through the auditorium and met by a group of players on the steps of the stage. The Greeks saw the tremendous advantage of action that took place among the audience, and thus swept the spectators into the heart and action of the play. Max Reinhardt in many of his productions continues to use this form of staging for the same purpose. In small theatres especially, a great sense of intimacy and sympathy between audience and players is fostered in this way, and much scope for change is given in the grouping of players. Such variety lends fresh interest to the audience, and a wide space for processions is also afforded.

FIG. 1. APRON STAGE SETTING FOR A PASSION PLAY, "THE HOUSE OF MARTHA"

In the Little Theatre at Citizen House, Bath, we started with a flight of steps leading from the stage to the auditorium, but after a short time we improved upon this method, as shown in Fig. 1, by bringing out the steps in the form of a rounded platform—a method later adopted by the Festival Theatre, Cambridge. The value of this method is that a far more graceful and natural exit or entrance can be made by players and a central player or speaker can use such a platform for the delivery of a Prologue. If you are unable to afford a proscenium curtain, you can still obtain excellent effects by the use of a traverse curtain, and where schools and community groups have to choose between a proscenium and a traverse curtain because they cannot afford both, they are well advised to select the traverse curtain,

which will afford them far more scope and speed in playing. This means that the front of their stage will be left open, leaving a space of 6 ft. to 10 ft. in front of the traverse curtain. This space is known as the apron stage, a traverse curtain being usually placed 6 ft. to 10 ft. back from the proscenium opening, and occupying

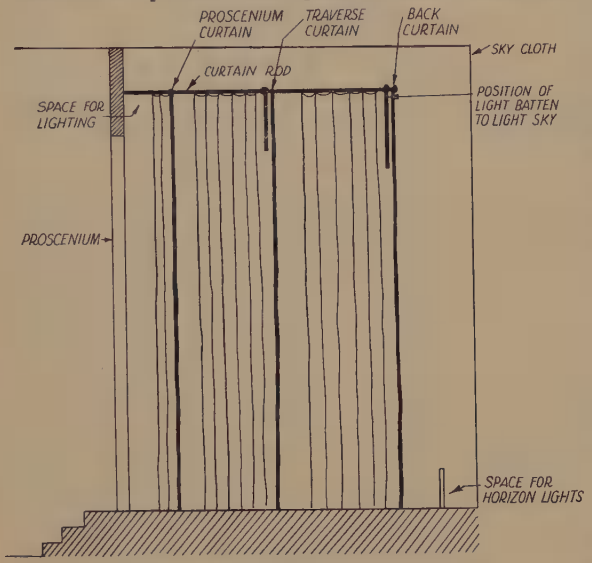


Fig. 2. Section Through Stage

roughly one third of the total width of the stage.

A feeling of expectancy is always inculcated when one enters a theatre and finds that one is looking at an apron stage. There is a sense of life and vitality that is always missing when one is faced by a heavily draped proscenium curtain. In West-End productions the method of having the front curtain up at the beginning of the play and revealing the traverse has been adopted. Shakespeare performed all his plays without a proscenium curtain, merely using a curtain suspended from the Tiring House or a little roof that extended over the near portion of the stage. By using this traverse curtain, quick changes of scene can be effected, the first scene being played in front of it, with the back of the stage already set for the second scene. Players can enter the traverse easily from either wing, walk across the stage, engage in conversation, hold an arrested movement, and then walk off together. It is obvious that the majority of Shakespeare's scenes entitled "In a Street" or "Before a House" were planned to take place on an apron stage in front of the traverse curtain, and Shakespeare as a consummate artist and practical producer knew how much the action of the play gained from this, and how necessary quick action was to sustain the speed of playing and to maintain the interest of the audience.

The apron stage can also be arranged to convey a great sense of variety. Thus a traverse curtain can be partly drawn to represent a doorway; a low screen placed on the stage will represent a window or balcony; a platform and seat placed in the opening make an effective throne. Again, a doorway can be suggested as in Fig. 1, by making an opening in the traverse curtain, placing a screen a short distance behind it, and flanking the opening thus made by two pillars.

The stage will appear far more effectively dressed if curtains of the same material as the traverse curtain flank the sides. It is essential that the curtains should be light-proof; otherwise the shadows of the players awaiting their entrances will be seen. Curtains of the same material as those at the sides of the stage will also look well across the back of the stage, and should be made to open in the centre. Sometimes a difference in shade is advisable. At the Everyman Theatre we have found a range of curtains from light to dark purple extremely effective when the dark curtains are placed in the foreground and the light curtains in the central rear position, an artificial sense of lighting being thus created. If more than one colour is used, however, in the stage surround, traverse, and back curtains, the colours should blend harmoniously or the eyes will be diverted by different blocks of colour and the unity of the design will be lost. The back curtain should be made in four sections, and not in two as frequently happens. The value of having the back curtain made in four pieces lies in the fact that excellent additional exits and entrances if required are thus afforded. The two inner portions of curtain can then be drawn closely together to represent trees or pillars, if required.

The only thing that remains in the dressing of an extremely effective Little Theatre is to mask the top of the curtains. Strips of material about 2 ft. deep should be stretched across the

stage, one near the front of the stage, a second in front of the traverse curtain, and a third in front of the back curtain. These are sufficient to mask the ceiling and to screen lighting devices, and should be made of the same material as the curtains. This setting, simple as it is, will be both unified and dignified. It will embody the new conception, that of purpose, towards stage design. Only a few years ago this sense of unity and of purpose was absent. The producer sent to the scene-store for a kitchen, a parlour, or a wood set, and took what the stage carpenter produced. The costumes were taken from the theatre wardrobe or, hired at the lowest figure, they usually arrived at the theatre just when they had to be put on. This gave no opportunity for alterations or adjustments. The lighting was largely a matter of luck and according to the caprice of the mechanic who happened to be the electrician.

Recently, even in the commercial theatre, all this has changed. A production is conceived of as a great artistic design, the work of a group of artists who have co-operated understandingly. The first of these artists is the author, who conceives the play; the others are those who produce it for him, under the leadership of the director. Amateurs who lack this idea and who do not strive for this unity, lose much of the joy of dramatic art. Colour and line are, undoubtedly, the two main factors in presenting a good stage picture. Certain colours and certain lines gradually associate themselves round the reading of any play, and it is in these that the interpretation of the theme of the play is found. Sometimes the error of associating such ideas with expense is made. Actually money has no part in it; all that is required is imagination.

A costume can be made of the richest velvets and fail entirely because it has no meaning or symbolism for the scene. Again, it can be made of the cheapest materials, and if it has a sense of colour, line, and design it will carry the whole scene to a single burning point of concentration. In just the same way the effect of a set of scenery does not depend upon the exact detail of its workmanship, for this will probably be entirely

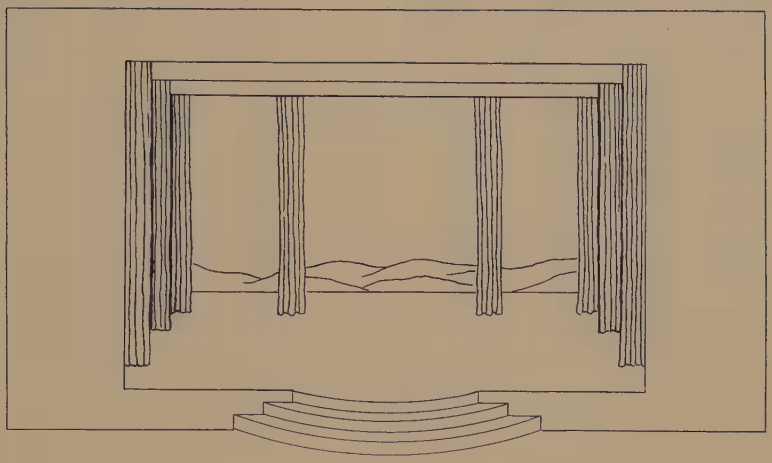


FIG. 3

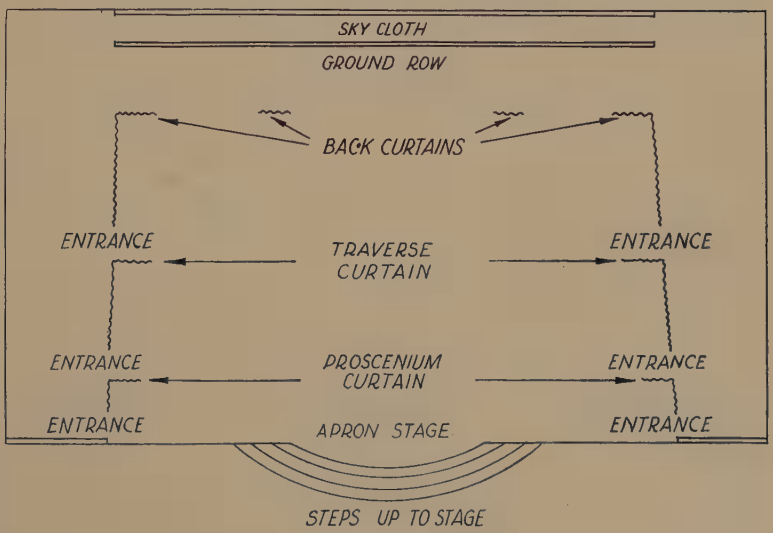
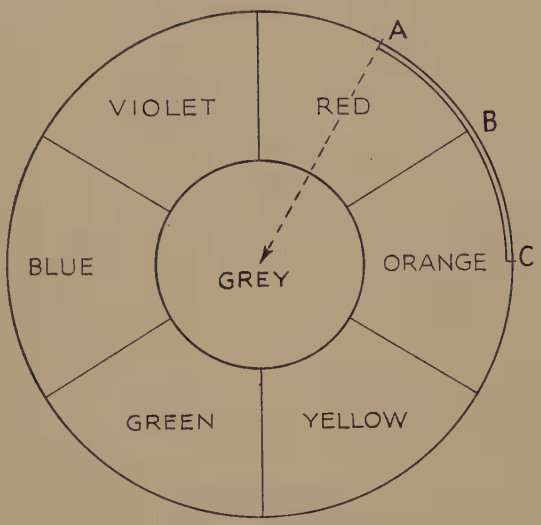


FIG. 4. STEPS TO STAGE

Note. Space in front of proscenium curtain for the accommodation of processions, etc., while proscenium curtain is closed.

lost on the audience, but the two things that mark it as good or bad are its colour and line. Certain technical knowledge, especially that of the colour wheel, is useful to the designer. A colour wheel is a representation of all the colours showing their relationship to one another. There are three primary colours, red, yellow, and blue. The other



Colour Wheel

colours can be made from these three. Thus orange is a mixture of red and yellow; green is a mixture of yellow and blue; violet is a mixture of blue and red. These three colours, orange, green, and violet, are secondary colours.

Colours that are opposite to one another on the wheel are supplementary colours. Thus red has green as its complement, orange has blue, and yellow has violet. The mixture of a colour and its complement produces grey. The space represented by any one colour such as red on the colour wheel is made up of all possible variations of that colour. Thus only in the very centre of the space for *A* will a true, pure red be found. As the point on the circumference moves towards *B*, there will be more orange, until at *B* itself there will be a colour half red and half orange. As the point continues to move towards *C* the red will grow less and less and the orange more and more, until at *C* we have the point where there is a pure orange. This variation about the circumference of the wheel is known as variation in hue. As the point moves from the circumference towards the centre of the wheel, we find more and more of the complementary colour. Thus along the line from *A* to the centre, the red becomes more and more grey, until we obtain a grey which is similar to that which is produced by mixing two complementary colours. This variation is a change in the intensity of the colour. There is a third way in which colours change, namely, in the amount of black or white that they contain.

This is called a change in value, or commonly a change in shade. Any colour, therefore, has three characteristics: (1) hue, which may be determined by its place on the circumference of the colour wheel; (2) intensity, which is determined by its nearness to the centre or by the amount of its complement that it contains; and (3) value, which is determined by the amount of light or darkness it contains. Thus there is an infinite variety in every colour, and the statement of Gordon Craig should be remembered, that "every shade has an infinity of variations."

There are two other technical distinctions about colour that arise from their arrangement on the colour wheel. Both are useful to the designer. Colours that are next to one another are called neighbouring or analogous colours. As a rule, analogous colours give an harmonious feeling, while complementary colours give the sense of clash and opposition. A designer may wish to dress a group of characters in analogous colours if he wants to show that they are an harmonious group, and in complementary colours if he wishes to show the reverse.

Then there is the division into cool and warm colours. Green, blue, and violet are cool colours; red, orange, and yellow are warm. The entire matter of colours is subjective and psychological. Just as musical sounds produce a definite feeling of cheerfulness, depression, or some other emotion, so also will colours, but the only ultimate guide is the designer's own reactions. In proportion as he learns to re-act carefully and truly, so will he learn to become a sensitive artist.

CONTRACTS

By DUDLEY S. PAGE
Author of "Law of the Amateur Stage"

THE law relating to contracts is, of course, a comprehensive subject, but one that frequently arises in the administration of Operatic and Dramatic Societies.

Certain contracts must be under seal, but as these are hardly within my scope for present purposes I will confine consideration of the subject to those termed "simple contracts," such as those for the engagement of a producer, hire of costumes or scenery, or for the use of a theatre, as distinguished from contracts under seal.

It is not absolutely essential, except in certain cases with which we are not concerned, that the contract should be in writing, but since it might not always be easy to produce evidence of actual agreement between the parties by parole evidence, the prudent secretary will see to it that all his contracts are reduced to writing, which will thus provide evidence of the actual terms of the agreement.

It should be noted that in all the forms of simple contract with which we are likely to be concerned, there must be some consideration, present or future, for the services to be rendered, for a contract without consideration is absolutely void unless it is made under seal.

Again, all contracts, simple or otherwise, are void if the consideration specified is for services that are illegal, immoral, or unreasonable.

For our purpose the word "consideration" means a monetary consideration, although it need not always be so; for instance, a promise to marry is valid consideration, and also a gift to wife or child, in which the consideration is "natural love and affection."

We will now consider contracts from the point of view of an offer made and an acceptance received. A contract with these requirements observed, is actionable if it is broken by one party against the other. Every contract involves two parties, that is the promiser and the promisee, and there must be an expression of common intention reduceable to a simple matter of offer and acceptance, for every contract springs from the initial acceptance of an offer. For instance, a producer says in effect: "I will produce your show for an inclusive fee of 50 guineas." In reply to that you say "I will accept your offer of 50 guineas to produce our show." That forms a contract, whether in writing or not, but as I have pointed out, it is desirable that it should always be reduced to writing.

In practice, of course, it must extend further than just the offer and the acceptance; that is to say, it must specify the actual dates and times of production, and any special conditions agreed between the parties.

The contract may arise from correspondence, which is all-sufficient to prove a contract, although, of course, such letters should be stamped with the necessary stamp duty, which is usually 6d.

Both parties are then bound equally to carry out their obligations, even though the terms are by way of correspondence and not reduced to legal terminology. It must be noted that in cases of contracts the terms must be unambiguous; that is to say, there must be no differences of opinion or construction, nor must there be any conditions that have not been definitely accepted, otherwise the contract would probably be void.

Further, it must be quite clear that the acceptance of an offer made is complete, either by a legal form of agreement or by correspondence, or by some overt act or words spoken, which are evidence of an intention to accept. This rule of law is clearly defined in a judgment of Lord Justice Bowen, in a well-known case in the following terms—

> One cannot doubt that, as an ordinary rule of law, an acceptance of an offer made ought to be notified to the person who made the offer, in order that the two minds may come together. Unless this is so the two minds may be apart, and there is not that consensus which is necessary according to the rules of English law to make a contract. But there is this clear gloss to be made upon that doctrine that as notification of acceptance is required for the benefit of the person who makes the offer, the person who makes

the offer may dispense with notice to himself if he thinks it desirable to do so; and I suppose there can be no doubt that where a person in an offer made by him to another person expressly or impliedly intimates a particular mode of acceptance as sufficient to make the bargain binding, it is only necessary for the other person to whom such offer is made to follow the indicated mode of acceptance; and, if the person making the offer expressly or impliedly intimates in his offer that it will be sufficient to act on the proposal without communicating acceptance of it to himself, performance of the condition is a sufficient acceptance without notification.

In all cases in which an acceptance of an offer is made by post the offer remains open and cannot be avoided until the receipt of the acceptance in the ordinary course of post, although this rule would not necessarily apply in cases where inevitable delay has occurred. But such cases would be rare in these days, and would, of course, depend in each case upon the merits or circumstances.

But it is an undeniable principle of the law of contract that an offer of a bargain by one person to another imposes no obligation upon the former until it is accepted by the latter according to the terms in which the offer was made. Any qualification of or departure from these terms invalidates the offer unless it be agreed to by the person who made it; therefore acceptance must be absolute and must correspond in every respect with the terms of the offer.

With regard particularly to contracts for the hire of scenery or costumes, so far as the amateur stage is concerned, or at least so far as those societies affiliated to the National Operatic and Dramatic Association are concerned, these have been rendered very much easier by the adoption of a simple form of agreement approved by the National Association on one side and the Theatrical Traders' Association on the other. When this form is in general use all that will be needed after agreement to the terms will be to fill in the necessary details.

The contract also provides for various forms of insurance and other matters not usually thought of by the society.

Theatre contracts must of necessity vary. In some cases the contract provides for the hire of a theatre or a hall, whereas in others the contract is based on the usual professional form of taking the theatre on a percentage basis.

In the former case the observations regarding contracts generally will apply.

In the latter case the theatre proprietor usually has a printed form, which sets out the terms and conditions of the contract. These printed forms usually contain the following conditions—

1. The name and dates of the production.
2. The rate of percentage to the theatre and the company respectively.
3. The theatre to provide usual lighting, band, working staff, one set of daybills, usual newspaper advertisements, etc.
4. The society to provide the production and full and efficient company, including musical director; to pay authors' and composers' fees and to provide scenery, costumes, pictorial and letterpress printing.
5. No understudy or deputy to be permitted except for good and sufficient cause.
6. A barring clause not to appear within a certain radius, if insisted upon.
7. The agreement to be null and void in the event of the theatre being closed in consequence of any public calamity, royal demise, epidemic, fire, or act of God, or any cause whatsoever not within the power of, or occasioned by, the proprietors.
8. *Matinées* not to be curtailed but given fully as at night.
9. No children shall perform without special licences as provided by Act of Parliament.
10. A schedule of printing required to be provided by the society.

Any other conditions that may be peculiar to the circumstances of an amateur society should also be inserted, for it cannot be too clearly emphasized that although these theatre contracts are stereotyped documents their use is by no means a mere matter of form, and each condition should be studied carefully and considered in the light of its effect upon the society, for any disputes that might arise afterwards may lead to serious consequences.

Happily, disputes of this nature are rare, and, as a rule, can be adjusted by arbitration. But the careful secretary will see that his contract leaves no ambiguity.

Mr. E. Martin Browne

Photo by Pollard Crowther

RELIGIOUS DRAMA

By E. MARTIN BROWNE

Director of Religious Drama for the Diocese of Chichester

RELIGIOUS Drama has assumed a place of considerable importance in the Amateur Theatre during the past few years. A flood of plays is in the market; the number of religious productions, at Christmas especially, bids fair to rival secular activity. And this development has been so rapid that many people are still at a loss to know what it means.

A certain proportion of religious plays are obviously specialized products, given by believers for believers, and hardly understandable to anyone else. But most are not so limited. They may assume a vague knowledge of a few facts about Christianity, but they set out to tell a story to those to whom details are new and interesting. Clearly, such plays have entertainment value, as their popularity shows. This value differs from what is sought in secular plays; it is not based on the beauty of the story, but on its spiritual significance; and it is usually observed that the presentations of it which rest on faith in the minds of the performers and promoter give the most satisfaction.

This is to say that Religious Drama is propagandist drama. Not, of course, that any good religious play sets out to preach a sermon—it is this tendency that makes most "missionary plays" so deplorable—but that it shows forth a certain view of the character and governance of the Universe, and tries to convince the audience of the truth of that view.

To substantiate this statement, reference may be made to a few of the outstanding plays of the last decade, whether old or new. At Oberammergau, millions of people have witnessed what is clearly not a "period" drama but a play of living faith. In England, *The Joyous Pageant of the Holy Nativity* at Chelsea ends with the Christ-Child choosing the crown of thorns; Gordon Bottomley's *The Acts of Saint Peter* closes with the Saint's declaration—

> This God who is great, yet can make himself small
> and helpless . . .
> This Jesus you have, sisters . . .
> He is all things, you have no need of me.

T. S. Eliot's church-building play, *The Rock*, with its emphasis on "the perpetual struggle of good and evil," asks the caustic question—

> Do you need to be told that even such modest
> attainments
> As you can boast in the way of polite society
> Will hardly survive the Faith to which they owe
> their significance?

Examples could be multiplied, wherein the prophetic quality of the writing obviously needs to be matched by the purpose of the actors.

Those, therefore, who want to succeed in religious production must begin by a passionate assumption of the mind of the believer. Those who do Nativity plays because they are pretty or sentimental do as much harm as good, and to themselves and their art no less than to their audiences. The purpose must first be right; but this does not excuse the use of wrong or slovenly method. For the religious producer, no less than the secular, has a duty to his public. He may not allow their reverence for his subject to relieve him of the labour of making it good entertainment. Such slackness, too often seen, endangers the result. It was sad to hear the *surprise* with which a member of the audience at a religious play declared to his friend: "Why, this is quite as good as a secular show!"

Religious Drama, then, is entertainment, but of a different kind from that of the secular theatre. It is no new thing, however: a similar theatre existed in classical Greece and in the Middle Ages. It has arisen now, as then, because awakening minds want to see in action the Faith that is preached to them. It is a drama of ideas. One is not surprised, therefore, to find that it is least at home in the house of naturalism, the proscenium-frame theatre. The open stage suits it best, and it gains from proximity to its audience, whom it wishes to stir to a common experience with itself. This experience is not happily expressed in naturalistic dialogue or movement, but adopts more rhythmic forms, based usually

on the ecclesiastical liturgy, and spoken in verse or poetic prose. Ornament is unnecessary, often undesirable; but beauty of form is essential.

The foregoing suggests reasons why Religious Drama is, and is likely to remain, almost entirely an amateur activity. Emanating from faith and cerity, since all the climaxes were of religious feeling, or of something nearly akin to it, such as family love. The farewell of Abraham and Isaac in the Brome *Sacrifice of Isaac* is a good instance of the latter; and of the former, it will be seen that sincere feeling could make this speech of Mary (transcribed from the York

Photo by Pollard Crowther

THE ROCK AND CHORUS OF THE CHURCH

Before the altar, in the final scene of *The Rock*, T. S. Eliot's "revue" of church-building at Sadler's Wells, 1934

best performed by people sharing that faith, it is in a different category from that of professional entertainment. This, we realize, was equally true of the previous flowering of Religious Drama in the XIV and XV Centuries. The texts that have come down to us were all acted by untrained men, on a stage drawn into the midst of their audience. For these amateurs the authors wrote suitably unsubtle dialogue, and demanded only such degree of characterization as could be attained by "type-casting." The acting was often crude, but could always be relied upon for sin-

Plays) acceptable and moving as a dramatization of the Birth of Christ—

> Now in my soul great joy have I,
> I am all clad in comfort clear;
> Now will be born of my body
> Both God and Man together in fere,
> Blest may He be!
>
> Jesus, my Son that is so dear,
> Now born is He!

There are thus a number of similarities between medieval conditions and our own; and it is found in practice that transcriptions of

medieval plays, and new plays based upon their technique, have a useful place in a modern religious repertory. But the arts of poetry and drama have both developed far from their medieval state, and a much wider choice of types and methods is offered by the plays of to-day. A glance at some of the experiments hitherto made may be useful to those who are choosing plays. The word "experiments" is used advisedly, for all who work upon Religious Drama know that it is still in the trial stage.

Many companies have begun with still tableaux, explained by Bible readings and eked out with music. These are strictly not drama, but pictures of the Bible story. Some of them follow Copping and Hole, some are influenced by Renaissance or pre-Raphaelite painting. Naturally, they present their material without comment. At the next remove come the "mime-plays" or "moving tableaux," in which simple actions are introduced, illustrating the reading of Bible words; and a number of plays, especially for church production, combine this with a minimum of words spoken by some characters. In all these cases the aim is mainly spectacular; the scenes are presented in their traditional form, there is no conflict, and the characters are not imaginatively created.

The success of these plays is therefore dependent on pictorial beauty. Most of the great schools of painting lend themselves to adaptation to the stage. Charles Claye's *Joyous Pageant of the Holy Nativity* was based on the *Quattrocento* Italian masters, and has achieved a nation-wide reputation. The elaborate detail of his work is beyond smaller resources, but the same principle can be followed. Each scene or incident is to be a memorable picture in a certain style, every detail used being studied with meticulous care. If the actors move *into* the picture, they have an exact position and pose to aim for; nothing they do must be accidental, since the language is of movement alone, and every movement is doubly significant; every action must speak, and speak clearly. For this purpose, it is well to submit oneself to a master-artist, rather than to conceive one's own pictures. Less accomplished practitioners than Mr. Claye will find the simple pictures easier to use. Giotto's frescoes in Padua, for instance, have been adapted into drama with good results.

When we come to drama proper, two main divisions reveal themselves. First, there are plays which, accepting the Christian premises, attempt to understand the thoughts and motives of the characters in a known story. The medieval plays

Photo by Malcolm McNeille, Chichester

"DEATH STANDS IN THE GATEWAY"
From "The Acts of Saint Richard," by E. Werge-Oram, before the Bishop's Palace, Chichester, 1933

are of this type and have a mass of modern counterparts. Housman's *Bethlehem* and *Little Plays of Saint Francis*, Masefield's *Good Friday*, *Trial of Jesus*, and *Easter*, Bottomley's *Acts of Saint Peter*, are notable examples. A number of devices for heightening the effect of the story, and particularly of getting over the difficulty created by the Lord Chamberlain's prohibition of the appearance of God or Jesus on the stage, have been tried: the Angelic Watchers in

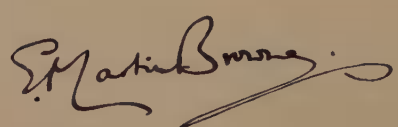
Margaret Cropper's *Christ Crucified* may be cited. Here, too, falls to be remembered a development of much promise, pioneered by Mona Swann, who creates from the Authorized Version plays following a theme ("*Jerusalem*," for instance) through its spiritual elucidation in Jewish history, and using the Bible words in both solo and choral speech.

In this, the largest and most important class of religious plays, the criteria of excellence are the same as in all drama—style and imagination. This is a truism, stated because it is so often forgotten. Devoutness is not a valid substitute for imagination; and indeed the natural shrinking of the pious from crystallizing their impressions of sacred things tends to make them, on the whole, bad playwrights. For, if the Christian experience is to be worthily represented, it must be most explicitly shown in those characters—such as the Blessed Virgin, the Angels, and the Saints—who come into closest touch with God. And for this purpose there is need of dramatists who have both known ecstacy and are bold to publish it. There is equal need of those who have the gift of words wherein to do so, and the knowledge of dramatic technique to cast their plays in actable form. Religious Drama cannot be maintained, still less can it advance, by the use of plays so inept as many current to-day.

Our second division of plays comprises attempts to reinterpret the Christian message in terms of our contemporary thought, either by telling old stories in new form or by creating modern stories. These are seldom for church production. Of the former type we may instance Sheila Kaye-Smith's *The Child Born at the Plough* and *The Shepherd of Lattenden*, wherein the Nativity and Passion stories are set in modern Sussex; and Tyrone Guthrie's Passion Play of modern Glasgow, *Follow Me*. The plays with new stories range from the simple sentiment of *The Passing of the Third Floor Back*, or M. Creagh-Henry's plays, through Tolstoy's *Where Love Is, God Is* and *Michael*, to the passionate wrestling with contemporary problems of Laurence Housman in *Ye Fearful Saints*, or of Henzie Martin Browne in *Disarm*. Most notable of all is T. S. Eliot's ecclesiastical revue *The Rock*. If those who control the production of this type of play encourage them, many of the best writers in England are ready to use it as the means of making religious issues a live part of our theatre.

This summary of religious plays shows what a rich variety of them has already been written. It is clearly probable that all the major problems, at home and abroad, with which Christianity is concerned will be treated in this way; and Religious Drama will thus be making a valuable contribution to the intellectual and artistic life of our country.

To conclude this first article, a word may be said about the audience. As was said above, the promoters of religious plays have a duty to the public, which duty is in some ways particular to their special audience. For people come to religious plays in the sincere hope of learning and experiencing great things, of coming into touch with the Ultimate. There is silence, or a certain hush over the conversation, which tells of reverence in the approach. There is strong and critical discussion afterwards of the play and its presentation. The subject being of so profound an importance, respectful attention must be paid to its interpretation. We are reminded of the Greek audience—the best ever known in the world; and we realize that if only the religious theatre can give this audience worthy fare, and not (as so often happens) send it away disappointed, a great step forward will have been taken both in religion and in drama.



HEALTH AND THE STAGE

By MICHAEL BLACK

IN virtue of the strain which it imposes on the physical and nervous system the Stage is a most arduous calling, and no one who is wise will go in for it unless possessed of good health. Wretched indeed is the lot of the actor or actress who, in addition to all the other anxieties of the profession, is haunted always by the fear of some recurring physical weakness or ailment, and no consideration whatever should induce anyone whose health is an uncertain quantity to contemplate the Stage as a career.

Sir Henry Irving used to say that his nightmares always took the form of being unable to appear in his part, and doubtless many other performers could say the same; nor is there any difficulty in understanding this. There can, indeed, hardly be any other profession in the case of which to "go sick" is likely to entail more inconvenience and annoyance than this of the player.

I repeat, then, that no one should think of going on the Stage unless possessed of good—I would even say exceptionally good—health. For even if actual break-downs be avoided the result can only be misery, with work performed against the grain, under adverse physical conditions, and even at the best under the strain of constant anxiety and apprehension.

Even for the fortunately endowed in this respect it is one of the most trying features of Stage work that, however one may be feeling—whether "up" or "down," in good spirits or bad—one must always appear night after night with the regularity of a machine, unless actually physically incapable, so that what it means when there is constant uncertainty of health in addition needs no telling. Let no one entertain the Stage as a career therefore who does not comply with what Herbert Spencer long ago defined as the primary requisite of every human being desiring a happy existence—that of being a "good animal."

Nor is it merely a question of starting with good health. For there is afterwards the equally important matter of keeping it; and the conditions of Stage life unfortunately make it as difficult as possible to do this. "Early to bed and early to rise," says the old proverb, but this is an ideal that is quite impossible of attainment by the working player. On the contrary, the circumstances of his calling compel him to defy this and most of the other dictates of the doctors.

Late hours, stuffy dressing-rooms, sandwich lunches, hurried dinners, suppers in the small hours, few opportunities for exercise and incessant stress and strain—these are the normal conditions of a stage player's existence, and hardly to be avoided or modified even with the best intentions, although those who are wise will certainly do all that is possible in this way. But, unfortunately, this is one of those counsels of perfection more easily preached than practised, and too many, it is to be feared, do not even make the attempt.

They just accept things as they are, cast prudential counsels to the winds, have a good time, and let the future take care of itself—with disastrous consequences only too often when that future arrives. For Nature is a strict accountant, and not to be defied with impunity, even by the most charming young actress or dashing young actor.

For a time no doubt they can carry on gaily enough—living on their nerves, patching themselves up when necessary, scoffing at warnings, and damning the consequences. But a day of reckoning will surely come unless they pull up in time—cut down those cocktail parties, cry off some of those suppers, get to bed as early as they can whenever possible, take more exercise, and generally watch their steps.

There is no need to exaggerate, of course. Undoubtedly Stage folk in general live much healthier lives nowadays than they used to. They motor, they ride, they golf, they play cricket and tennis, and in various other ways order their existences much more rationally than formerly—some of them. But too many do nothing of the kind, and for one and all the essential conditions of the profession remain, and are not to be wholly

escaped or circumvented by any. Yet those who are prudent will assuredly make every possible effort in this way, considering how much is at stake.

If only in the immediate interests of their professional careers, apart from graver considerations, they will certainly find it to their advantage to do this. Players' looks are among their most important assets, and these will speedily suffer if the laws of health are disregarded, with serious effects probably on their fortunes. A *jeune premier* beginning to get fat and bloated as a consequence of drink and dissipation will soon find himself losing favour with managers, while the actress who neglects her figure and relies exclusively on artificial aids for her looks will also certainly have to pay the penalty in the end.

The Stage is as merciless as it is exacting, the passing years take toll remorselessly, younger and fresher rivals are always coming along, and those who cannot hold their own will soon find themselves displaced—possibly, if they have been foolish enough not to look after themselves properly, long before there was any real necessity. "A gay life, yet a terrible one!" wrote Henri Murger in his *Vie de Bohème*, and in some cases at least the words are almost as true to-day as when he wrote them.

Health being of such supreme importance, then, in the case of Stage folk, what is the conclusion? How is it to be secured—and retained? I will not attempt to lay down anything in the nature of detailed rules of living, for this would be hardly practicable and in any case quite futile. But one or two matters of outstanding importance may be touched on.

Exercise, for instance. How many take enough? Very few I fear. The ladies especially are inclined to sin in this respect. They haven't the time, they will tell you. What with shopping and social engagements and rehearsals and performances (including *matinées* twice a week) every minute of the day, they say, is taken up; and in a sense it is often quite true. It is, indeed, probably no exaggeration to say that the majority of actresses take actually no exercise worth mentioning from year's end to year's end. Which being so, how can they fail to suffer ultimately?

Some perhaps try physical exercises and begin them bravely enough. But how many keep them up? Mark Twain, it will be remembered, once determined to fast, but broke down at lunch. Physical exercises are kept up by most people about as long. Yet it hardly needs saying of course what enormous benefit would result from ten minutes spent regularly in this way every day. An hour's open-air exercise would be better still no doubt—and by this I do not mean merely getting in and out of taxis! But "physical jerks" are an invaluable substitute when outdoor exercise cannot be managed.

Hours of rest again. Admittedly, late hours are unavoidable by Stage folk. Mr. George Grossmith has observed that the happiest hour of the actor's life is that of the supper after his show, and this is quite easily understood. But it need not necessarily entail going to bed regularly at two and three o'clock in the morning—even when rehearsals may require attendance at the theatre again at ten o'clock the next day. It is a fact, however, that the "sitting up" habit is unfortunately a most insidious one and one which should therefore be most carefully guarded against from the first. As things are, Stage folk too often get into the way of staying up without the least necessity night after night and, of course, they have to pay for it in the end.

Those who are wiser not only go to bed betimes whenever possible, but contrive to get an hour's rest also in the afternoon before their evening meal. This has been Miss Marie Tempest's practice, for instance, for many years, and a very good one it is, though scarcely an attainable ideal, it is to be feared, so far as most are concerned.

As to eating and drinking it would be idle to say much. All know what they ought to do in these respects and the only thing that need be said is that the more closely they conform to the promptings of their inward monitors—both physical and moral!—in this matter the better it will be for them.

A word of caution may be added, however, as to the particular undesirability of getting into the habit of taking scratch meals at all hours. Occasionally they may be unavoidable and do no great harm, but to contract the habit, as some do, of having their meals at all times and seasons is the height of folly, since nothing plays greater havoc with the digestion or is more certain to entail trouble in the long run.

THE CRITIC AND THE AMATEUR

By S. R. LITTLEWOOD

Dramatic Critic, "Morning Post," Past President, Critics' Circle

I DEALT with professional, daily-paper criticism in its relation to the professional theatre in my first article. I am now going to make a few suggestions as to the value and uses of criticism to the amateur actor and producer. I need not say the amateur dramatist. This is because—more's the pity!—there is no such person. At any rate, I have not yet discovered him or her. I have found people willing and eager to act, produce, prompt, paint scenery, make properties, print programmes, look after the lighting, punch tickets at the box-office, scrub the floor, do anything in and about the theatre for sheer love of it, demanding neither fame nor fortune nor hope of recognition of any kind. But I have never yet found anyone who wrote good plays contentedly for the love of it, without hope of fame, or money, or social advancement, or the training that would ultimately bring these commodities. The very existence of the law of copyright shows that while everything else connected with the theatre may be a pleasure, the writing of plays is regarded as a form of activity demanding a reward so consistently that the State has to be called upon to enforce payment. The British Drama League, which refuses amateur status to actors receiving fees, even if these are less than the expenses entailed, does not even envisage the possibility of a playwright refusing to be paid. It is, of course, conceivable that the genuine amateur playwright does lurk modestly somewhere—exclusive of the waiving of rights to a charity, the experimental adventure, or the gratuitous performance of a play which would have no money value anyhow. But the fact just stands that the amateur playwright has both officially and in my own experience no existence. I am going to leave it at that. If a reason needs to be suggested, I should say that acting is at once the pursuance of a natural instinct, flattering to self-love, and a healthful and often delightful recreation, and that the other practical activities I have mentioned can be capital fun. On the other hand, the supplying of ideas, characters, and dialogue without getting any credit for it would be living by proxy and looking into happiness through other men's eyes.

My own private view of the amateur stage is that it includes all that is done for joy in the work itself, and not for exploitation. I should include many enterprises which do not come authoritatively under the amateur label—part-time repertory companies, for instance, like that of the Maddermarket at Norwich, and the Bath Citizen House Players. These semi-amateur repertory companies have been, and still are, immensely important seeding-grounds for the new professional theatre now springing to life again everywhere after the temporary deluge of cinema and radio competition. In my opinion —not unsupported, I think, by that of most watchers of the town and country stage—they represent the most vital element of all in the creative life of the theatre of our time.

In the pre-War days of the actor-manager the amateur stage was, as many of us remember only too well, almost wholly imitative and therefore hardly worth critical notice. We had a galaxy of accepted dramatists on the professional stage—very occasionally added to by some managerial "discovery"—whose plays were regularly produced at appropriate West-End theatres, then went on tour, were finally "released" for amateur performance, and were duly presented by a cluster of well-known amateur clubs. This routine phase of amateur play production is by no means dead. Many of the old clubs, such as the Old Stagers and the Windsor Strollers, still honourably survive. Though the actor-manager is no more, the ever-growing number of amateur "Dramatic and Operatic Societies" belonging to banks and business houses still rush for every successful musical play and popular comedy as it becomes available. They still keep up the traditions of Gilbert and Sullivan, and afford a

stable income to the author of any old play which has a long cast of fairly equal and easy character parts. We have not done with *Tilly of Bloomsbury* yet!

All this is very harmless and I think on the whole beneficial. It interests vast numbers of young folk in the theatre. As a critic, however, I cannot pretend that I want to spend my scanty spare time seeing well-meaning but necessarily indifferent echoes of successes which have already registered themselves. There is no new idea to write about in them. With all the goodwill in the world, one has more important things to do than to implant possibly vain hopes in the breast of this or that estimable young person by saying that he—or she—bears a remote likeness to some familiar original.

Creative Amateurs

The outlook is altogether different in regard to the creative amateur, who has been responsible for nearly everything that is worth while on our present-day stage. From Stanislavsky and the Moscow Art Theatre, Antoine's Théâtre Libre, the New York Theatre Guild, and our own Independent Theatre and Stage Society—amateur in spirit for all their professional casts—to the host of organizations now gathered under the British Drama League's banner, what our stage and the stage of the world owes to work that has been done without thought of profit is incalculable. In a class by itself must be set the revolution occasioned in every kind of classic production by that really great man of our period, Mr. William Poel. I often feel we do not sufficiently recognize to what an extent it should be a matter of pride to all concerned in present-day theatrical art just that they have been his contemporaries.

It is in the fostering of amateur creation of this order that criticism has had and still has a great task to perform. Take Mr. Poel, for instance, and the productions of his Elizabethan Stage Society, which happened to coincide with my early days as a critic. From the standpoint of popular interest—a standpoint which some modern newspapers regard with a kind of statistical reverence, apportioning their attention in exact ratio to the numbers present—they were of no value whatever. Here were a few hundred rather crankish people gathered in a City hall seeing performances utterly at variance with every canon of popular attractiveness, in a dim light and to the accompaniment of obsolete musical instruments. If there had been no critics impelled to let the world know that at the back of it all was something which was right where everything else was wrong, nothing more would have happened.

Happily, however, a few critics were so impressed that they defied their own professional interests by writing quite a deal about Mr. Poel. The result was that, though he himself benefited not at all—not being of an exploitatory turn of mind—his ideas gradually spread. He proved, in a phrase actually used by Mr. Granville Barker, "good to steal from." So did Mr. Gordon Craig—whom I would include in my encomiums were it not that I know he would resent ferociously being referred to as having anything to do with "amateurs." Among others Reinhardt was inspired by both Craig and Poel to make profitable havoc of accepted conventions in theatres little and big. So it came about that although only a comparative handful of enthusiasts saw those early productions of Poel and Craig—Poel's were presented at an average cost of £150 each, much of which came out of his own pockets—no Shakespearean or classic production of any kind would be tolerated nowadays which does not owe some quality to them.

The Miracle Play

This is not only in the theatre. The Poel production of *Everyman*—till then only known to scholars—by an entirely amateur company in Charterhouse churchyard, was taken round the country and to America by Sir Philip Ben Greet. It established a modern "miracle-play" tradition, which made Mr. Cochran's great show at Olympia possible, and has had recent fruit in such exquisite things as Charles Claye's *Joyous Pageant of the Holy Nativity* (another wholly amateur production), played to crowded audiences in every kind of building, from cathedral to music-hall. Incidentally, through the comparative accident of supplying a handy title to the late Joseph Dent for his already contemplated library, Mr. Poel's re-discovery of *Everyman* after five centuries added a new "household word" to the language.

In none of these achievements can critics claim the credit for initiative. But even granted the utmost determination on the part of men like Poel and Craig the work could never have gone on without critical encouragement. There is also this to be remembered. Though the playgoing world in general saw very little of Mr. Poel's efforts—or of Craig's for that matter—a standard of taste had been created among the critics themselves. However much one disagreed with some things—such as the appearance of girls in men's characters, which could hardly be excused by the contrary practice on Shakespeare's stage—every Poel production was an inextinguishable memory to all who saw it. Whether wholly satisfactory or not each one was an event in their artistic lives. In this way, ever since, no one has been able to present a stupid and mangled spectacular hash by way of a Shakespearean revival and "get away with it."

I need not, assuredly, go through the long list of all the amateur movements that have owed their wider influence upon the theatre in general to intelligent and sympathetic criticism. One way or another the revealing of practically every new vista that has opened, and is opening yet, has been due to this *entente* between the creative amateur and such critics as are not content with the mere recording of self-evident success. It was so from the early days of the Independent Theatre to the arrival of Shaw as a "commercial dramatist." It was so from the starting of the little amateur group which foreran the Abbey Theatre in Dublin to the presenting of Synge's *Playboy of the Western World* and O'Casey's *Juno and the Paycock*. It was so from the founding of the Mermaid Society by a critic, Mr. Philip Carr, to its direct outcome in Sir Nigel Playfair's management at the Lyric, Hammersmith. In all of these and countless other enterprises that began with faith and led—some of them—to fortune, the apostolate of critics has been undeniable.

Pioneers and the Press

It is happening still all over the country, wherever there is an amateur or semi-amateur theatre doing the kind of work those pioneers of other days set in front of them. But it is not happening to the extent that one would wish. This is partly because dramatic endeavour—above all amateur endeavour—is getting more and more localized, while newspaper interest is being more and more centralized. I often feel that the more adventurous kind of amateur theatre in a provincial town has a much harder struggle than it need, because the local newspapers have not the hold they used to have and do not pay the same amount of attention to the theatre. Again and again I have been impressed by this on journeying to a provincial town to see a performance of genuine importance from an artistic point of view. I have opened the local paper and have found columns and columns of palpable "blurb" about stale American films, which have already been done to death elsewhere and have no local bearing whatever. I have often found hardly a line about some native product of the theatre—a thing, possibly, of beauty and of genius.

Local Criticism

It is difficult to know how this state of affairs is to be remedied. The fault may be—and I am afraid often is—that of the newspapers themselves. Some of them are certainly run on unenlightened principles. At the same time I feel that it is often due to a lack of recognition on the part of the theatre's own management of the importance of local criticism. I have known young theatre-managers—especially those who have not experienced what it is to rough it with a small touring company—settle in a town and imagine that the local Pressmen are going to form a worshipping choir immediately and of their own accord. This is, it must be emphasized, not their habit. Before these "chartered libertines" show respect their tendency is to demand respect. If the editors themselves can be wooed and won to forget the inevitable commercial preponderance of other attractions, well and good. It has been done miraculously in some instances. But even when the local critic is a young fellow whose knowledge is assumed rather than acquired, it is for the manager to go down on his knees and thank Heaven fasting for a good journalist's love. The junior reporter is never to be despised. He may be proprietor in a year or two. At the worst he also can learn—and like it.

When all else fails there is no questioning the value of the critical programme—or theatre magazine—though I see no reason why this

should be entirely devoted to "fan" biographies, as it practically always is in this country. The precedent of Lessing is rarely followed, except in some University magazines, where we do get a certain amount of candid analysis of the play and its treatment. I myself am a great believer in amateur critics for amateur actors. But the theatre magazine cannot, and never will, replace the unhampered criticism of an independent newspaper. This is preferable not only because it is in a position to administer reproof but because it can dare to be far more outspoken in its praise. Strange though it may seem, the older and more powerful and experienced the critic the kinder he generally is. The best arrangement is when a little body of theatre-folk and local critics are all working and dreaming and hoping together, moved by a common bond of love of the theatre and of their native or adopted home. It leads to that pride in common achievement which is one of the chief delights in theatre-work of all kinds. This was one of the happy characteristics of the old Horniman days in Manchester. Beneath all the grime of the black-faced old city one felt that it was good "in that dawn to be alive." In the circumstances, how easy to forgive an apparent forgetfulness that what Manchester thought to-day England had thought some three-hundred-odd years before!

Those joyous memories throw a certain light upon a question which is often put to me, as to whether it is advisable for critics and actors and producers to meet together, or whether they should be kept, as it were, in separate cells, tapping at the wall to let each other know that someone is there. Of course, all that idea about isolation is sheer nonsense. It is generally a mere excuse invented to avoid having to meet an unwelcome personality who would have been equally so whatever his profession. Nothing that conduces to love and knowledge of the theatre can possibly do any harm. The notion has sometimes been put forward on the ground that the critic must keep his judgment clear from all favouritism or its opposite. Stuff and nonsense! This fallacy about impersonal judgment I have already dealt with in my first article. I need only repeat here that judgment—in the law-court sense, as if the actor or dramatist had committed a crime—is the experienced and able critic's easiest, least important, and least effective task. What is good will be good, what is bad will be bad, and what is indifferent will remain indifferent, whatever he says to the same or the contrary effect.

It has been said that when one knows the player off the stage illusion is destroyed. A futile theory! It argues simply lack of ability on the part of the actor and of imagination on the part of the critic. Could one get a finer proof of illusion than Lamb's description of the art of Munden—of Munden who "stood wondering, among the commonplace materials of life, like primeval man with the sun and stars about him"? In Lamb's immortal essay—and Lamb had been a professional dramatic critic on the *Morning Post*—Munden is transfigured to an extent probably out of all proportion to his real merits as a comedian. These were considerable but not superhuman. The same thing happened with Deburau in Jules Janin's monograph, where we are told that when Deburau put up his coat-collar his critic felt that it was raining. But Lamb was an intimate crony of Munden's, who had caused an exhilarating mug of beer to be passed through the orchestra to Charles, his friend. Janin and Deburau were on terms of equally close acquaintance.

The critics, players, and dramatists who have been quoted as most rigorous in their choice of friends have been, to my knowledge, the opposite in reality. Archer used openly to boast of keeping away from actors; but to those he liked he was a devoted comrade and he owed much to them, both in ideas and practical help. Irving did not cultivate the society of young paragraphists in his later years, but he loved talking up to any hour of the night with his old critical friends.

So, too, with the theory that criticisms should not be read by their subjects. This also comes in most handily for an actor or dramatist or producer who has read every word but would rather it were not known that he had. All asseverances must, in courtesy, be taken at their face value; but let him tell the truth or not. The man who is not keen and human enough to go to bed with his notices is not likely to be of much use in the theatre, or out of it.

THE WELL-MADE PLAY—II

By HERMON OULD

Author of "The Dance of Life," "The Moon Rides High," "John Galsworthy," etc.

THE structure of the well-made play has a certain skeleton-like rigidity, but is capable, like a skeleton, of assuming a number of different forms. A play may be in three, four, or five acts, and be subdivided into as many scenes, so long as the emphases are right. It is all a question of proportion and rhythm. There is a certain geometrical proportion about the three-act form which gives it an initial advantage over more complicated mediums. It is, as it were, a triptych with a central act of great weight and significance, balanced on the one hand by a first act of exposition and awakening interest, and on the other hand by a third act devoted to the resolving of complexes, the unravelling of tangled skeins, the tying of loose ends.

Perhaps it is this obvious symmetry which makes the three-act form appear to be the most suitable form for artificial comedy, especially in these days when intricacies of plot—which might properly claim four or five acts—are discountenanced. The triple form lends itself more readily to the weaving of a play of light texture and readily assimilable pattern than the solider four-act structure; and the five-act play has gone out of fashion since two hours came to be regarded as the maximum duration of an evening's theatrical entertainment. But there is no inherent reason why an artificial comedy should not be in four acts or in as many acts as the author can handle and keep the bubble intact.

A playwright may start out with a definite scheme in his mind, or he may shape his material as he goes. There is no golden rule. The temperament of one author favours one method, the temperament of another the other. But whichever course the playwright adopts, the result must be a structure whose parts relate logically to the whole. Whether it is desirable to work to a scenario is again an open question which can only be answered according to the idiosyncrasies of the author. Mr. Edward Knoblock has placed it on record that he works to a scenario of the most elaborate kind, with all the entrances and exits scrupulously planned, the substance of each scene not only barely indicated but described in detail, with the drift of the dialogue outlined, and the division into scenes and acts carefully schemed. *Kismet* came to birth in this manner. The scenario for *Kismet* occupies some thirty pages of print, about a third of the space occupied by many a complete play. This brief extract gives an idea of the method—

> Hajji is brought by the Guard, followed by Shopkeepers and a Crowd, in which is the Guide of Scene I.
> Hajji accused by Shopkeeper I.
> Shopkeeper II bearing No. I witness.
> Hajji protests.
> Meant to pay. Excitement of new clothes made him forget.
> Produces money.
> Where did he get his money?
> Sheikh of desert.
> They all laugh.
> Sheikh of desert does not give money.
> Sheikhs are outlaws, robbers.
> Not allowed in town.

There can be no doubt that with a scenario as completely schemed as this many snares are avoided. False trails are not likely to be followed and the author will not find that his plot ends in a *cul de sac*. Many of the most prominent exponents of the well-made play have invariably worked to a scenario; many no less prominent, including John Galsworthy, whose plays are certainly no less taut than Mr. Knoblock's, did not; and it cannot be said that Galsworthy's plays were more wasteful or tentative in construction than, say, Sardou's.

When the practices of successful dramatists are so divergent, it would obviously be absurd to lay down laws; but it may perhaps be said that no competent play was ever written by an author who did not start out with some definite situation, character, plot, or "message" to exploit, and although an elaborate scheme of construction is manifestly not essential, the beginner would be well-advised to have a possible climax and

winding-up in his mind before he has been long at work on a play. First and second acts which lead nowhere must be the experience of many beginners, and tame or supererogatory last acts have wrought the downfall of many plays which would otherwise have stood a reasonable chance of success.

The business of a first act is to awaken interest and maintain a feeling of expectancy until the fall of the curtain. The chief characters must be introduced as early as possible, if not in person at any rate by arousing interest in them. And as a corollary of this, it should be remembered that characters who play an unimportant part in the main theme of the play should not be allowed to attain too great a prominence. The balance of many plays has been destroyed by small parts attracting more attention than principal parts, a defect due sometimes to the author, but more often to the actor.

As it cannot be assumed that the audience will be perfectly receptive at the rise of the curtain, the earliest moments of a play should not contain matter of vital importance. It would be unwise to allow essential facts or relationships to be divulged as soon as the curtain goes up and then left to be assumed. Late-comers, like other sinners, should be left to their well-deserved punishment; but even those who are present at the opening of a play are apt to have their minds so full of irrelevant matters that the effort of concentration required for taking in a new set of relationships inevitably absorbs some moments. The wise playwright allows a few minutes of quiet, relevant action to occupy the mind of the audience while the process of focusing the attention is taking place. Even the most attentive member of an audience will be endeavouring to take in the physical details of the scene as soon as the drawing of the curtains discloses it, and while his eyes are thus busy, his ears are only partly alert. An exception may be made of startling openings such as a pistol shot, a scream, or some other catastrophic happening designed to arrest the attention; but it is only a certain kind of play —broadly classifiable as the thriller—that is likely to employ a device of this kind, which would be very dangerous in a play designed to deal seriously with life and character. There is no fundamental reason why a play should not open with a moment of tenseness or excitement which is gradually resolved to tranquillity during the length of its three or four acts, but it will be discovered in practice that a play produces a more satisfying effect upon an audience if it starts quietly and rises by a series of small crises until it reaches a fitting climax.

Having satisfactorily opened, the playwright's task is to reveal as briefly and naturally as possible the relationship of one character to another, to awaken interest in them and their doings, and to keep the attention occupied until the end of the act.

The intermediate acts are concerned with the development of the theme and the increasing of tension. New characters must only be introduced if they bring new light to the situation, and although new aspects of the main problem or theme may be given, and are indeed expected, it would be fatal to introduce a new one, however unimportant. The plot of a play may be retrospective—Ibsen's *Rosmersholm* is the classic example of this kind of play; or it may be chronological, event following event before one's eyes with scarcely a glance at events which happened before the curtain rose for the first time—Galsworthy's *The Silver Box* is a good example of this kind of play. But whether retrospective or chronological, the same rule applies: the intermediate acts must increase the tension and only strictly relevant new material may be introduced.

The last act of the well-made play is the most difficult of all. The first act allows the author's fancy to roam more or less at will, with the sure and certain knowledge that he has two or three more acts to follow in which he may tie up loose ends, correlate his material and justify the ways of playwright to audience. The intermediate acts screw down his mind more exactingly to the task; the last act condemns or acquits him. In the last act a clean sweep must be made of all apparent irrelevancies; light must be shed on all obscurities; and when the curtain descends inexorably for the last time, the audience must be satisfied that poetic justice has been done. All doubts and misgivings which have been generated during the play must be dissipated; ambiguous actions which may have been necessary for the unfolding of the plot must now be properly explained, and

however unexpected the upshot of the play may be, it must be acceptable to a normally intelligent audience. To do all this and yet never let the purely dramatic content flag is the difficult task of the last act. Explanations, if required, must be skilfully insinuated between lines, thrown off incidentally in the flow of natural dialogue; and although the end, when it comes, must seem inevitable, it must not be foreshadowed so clearly that tension is relaxed and the audience receives the impression that it is being told something that it already knew.

Generalizing, it may be said that the penultimate act should contain the biggest scene of a well-made play, but if something of essential interest is not held over for the last act, something which perhaps gives a new twist to the material, or throws yet further light on it, or in some other way intensifies the drama, the danger of anti-climax can hardly be avoided. It is permissible, and even desirable, to allow a quiet ending to follow an intense situation—climax does not necessarily imply cataclysm; but the quiet is the quiet which is intended to allow an audience breathing space after unaccustomed tension, and not the dullness born of exhausted interest.

Atmosphere

The atmosphere of a play, its nervous system, is very largely a matter of right preparation, and like almost every other department of dramatic technique is intimately concerned with the exclusion of irrelevancies. Everybody knows that however consummately well the atmosphere of a scene has been built up, a cat unexpectedly finding its way on to the stage will destroy it in the twinkling of an eye. The most perfectly prepared climax, the most scrupulously timed love scene, the most delicately contrived fantasy, will be dissipated by an irrelevant sneeze, on or off the stage. Such calamities as these are beyond the control of the dramatist and of the actors, but the author is not infrequently guilty of irrelevancies scarcely less disastrous which some blind spot in his mentality prevents him from seeing. Most common of all is the irresistible joke. "A laugh is never wasted," a well-known dramatist once said—a generalization which should be disregarded by all but the most immovably established of authors. An ill-timed laugh is not only wasted: it is an irrelevance which may destroy a play, dissipating atmosphere which has taken many minutes to generate and cannot be recaptured.

An obvious way of creating atmosphere is by placing the acting in the right setting. Warmth of feeling, passion or hot-house emotion, would have a hard fight against a setting—shall we say the office of a mining engineer?—which gave no suggestion of emotion. The elements should be used sparingly—thunder-storms, howling wind, and noisy rain, legitimate adjuncts of the drama though they be, are apt to prove less impressive on the stage than in the mind of the dramatist. It is so easy to miscalculate mechanical effects that the playwright should be chary of counting on their aid. The rain which fell incessantly during the greater part of Somerset Maugham's *Rain* as produced in London, the drums which beat an endless tattoo in Eugene O'Neill's *The Emperor Jones*, were doubtless designed to exercise a hypnotic influence upon the minds of the audience, but only partially succeeded in doing so; on many minds the effect was one of irritation, amounting in some cases to exasperation.

The soundest method of producing the right atmosphere is through the medium of the dialogue, by the careful selection of the right words, the right sentiments, the right moments for silence, and above all, by ruthlessly excluding any words, sentiments, or movements which detract from the desired atmosphere. Remembering that the drama is ultimately enacted in the mind of the beholder, the playwright will suggest to the beholder's mind only those ideas and emotions which build up the atmosphere he wishes to create.

Characterization and Dialogue

Dialogue being by far the most important factor in the expression of character, it would be absurd to treat one independently of the other. The physical actions which reveal character are crude in comparison with the subtleties which can be revealed by the spoken word.

As we are discussing the well-made play, we may dismiss any consideration of plays which do not aim at presenting characters more or less recognizable as living human beings. The "humours" of eighteenth century comedy do

not here concern us, nor are we for the moment dealing with modernist drama which, in some of its developments, has abandoned character-drawing. In the modern well-made play characters are expected to behave like human beings. The capacity to create character is either innate or non-existent: it cannot be acquired. But even the capacity to create character is useless without the skill to present it convincingly on the stage; and it is there that craft, which *can* be acquired, comes in. The character having come to birth in the dramatist's mind, he must brood upon it ceaselessly until he knows all about it—its past as well as its present and its possible future. He must know just how far it can go in all directions, how it is likely to express itself, as well as what it is likely to do, what, in fact, its potentialities are. It is not necessary that a character should be slavishly consistent—consistency is an attribute of types; but if it is inconsistent, its inconsistency must be made convincing to an audience; it must be explained and not be left to be taken for granted.

The first words uttered by a character must be true to the whole conception, and the more they can reveal of the character without sacrificing credibility, the better. Let us imagine that a play opens with Mary, John, and Jane discovered.

> MARY. Did you hear a knock?
> JOHN. Yes; it was the postman.
> JANE. I wonder who the letter is for.

What characteristics are revealed by this perfectly natural conversation? None at all. The speeches might be interchanged without loss of verisimilitude, John's being given to Jane, and Jane's to Mary, and so on. Suppose the speeches had been as follows—

> MARY. Jane, dear, that was a knock; didn't you hear it?
> JOHN. Post. Late as usual.
> JANE. There's not likely to be a letter for me.

Not much, but something of the peculiarities of the three personages is revealed. We suspect that Mary is possibly mildly affectionate but petulant; that John is not of an entirely equable temper, and that optimism is not likely to be Jane's strong point. Other, stronger, indications of character could easily be fitted into three opening speeches announcing the coming of the postman. Gradually, as the play proceeds, it is less necessary to be so exacting; the character once established, any speech that is "in character" is permissible, but the more explicitly the dialogue reveals the unique qualities of each character, the more likely is the performance to be what the author intended. In the best plays every sentence adds to our knowledge of character, intensifies our interest, and enhances our awareness of personality. Dramatic character-drawing is the result of gradually revealed peculiarities which, combined, make a convincing human being.

Dialogue in the well-made play is not realistic. Phonographically recorded speech is not dialogue. Nobody desires to hear on the stage the loose, meandering, disjointed, inconsequent, *unco-ordinated* speech of daily life. It is the dramatist's task to invent a form of speech which, while consciously significant, gives the semblance of reality. The modern masters of dialogue—Shaw, Galsworthy, Somerset Maugham, for example—employ a form of speech which in no sense reflects the conversation we hear about us. Open any play of Shaw's at any page and you will find that, however easily it runs, the dialogue is in the best sense literary and not colloquial.

> HOTCHKISS. I find you merely ridiculous as a preacher, because you keep referring me to place and documents and alleged occurrences in which, as a matter of fact, I don't believe. I don't believe in anything but my own will and my own pride and honour.
> (*Getting Married.*)

Galsworthy, more restrained than Shaw, is no less literary in the sense in which the word is used here. A famous passage, famous as much for its dramatic effectiveness as for its bitter content, is Stephen More's extempore attack on the mob.

> MORE. You are here by the law that governs the action of all mobs—the law of Force. By that law, you can do what you like to this body of mine. . . . You—Mob—are the most contemptible thing under the sun. When you walk the street, God goes in. . . .

This is not realistic speech, but it is dramatic speech. Nobody would be likely to say, even in the heat of indignation: "You are the thing that pelts the weak; kicks women; howls down free speech." But listening to these words in the theatre, they strike no discordant note, because the intensity of the drama has been brought to such a pitch that the mind is prepared for them.

BUSINESS MANAGEMENT, ETC.

By MARY KELLY

Author of the Pageants of Selborne, Rillington, Bradstone, Launceston, and "The Pitifull Queene," Exeter, etc.

FOR a pageant of any size a paid publicity agent is necessary, but for smaller ones an agent's salary is not always possible, and the publicity has to be done by the Secretary and his helpers. The casts themselves should be able to do a great deal of it, for every player could bring at least two spectators from among his friends and admirers, and probably many more if he realized a responsibility for doing so. The whole cast of each episode should, therefore, be asked to help in making the pageant known, and each episode organization should include a booking office. The first day is, of course, of the greatest importance, for, if it is successful, it should cover the expenses of the pageant, and act as the best possible advertisement for the whole series of performances. One has to allow, especially in the country, for the large numbers of people who will wait to see whether a show is going to be a success before they risk coming to it; and the first day, with a good Press, is the thing to convince them. The casts should, therefore, try to get their friends and relations for the first day, in order to secure an appreciative audience: the personal interest of the players will give the whole thing a good start, and, after that, if the pageant is worth anything, the audiences will steadily increase.

Publicity

Public interest has to be carefully nursed during the whole time of preparation in different ways. The players and workers talk about it, because they are keen, and their intimate friends and neighbours will certainly hear of it thus; the book itself should be on sale at all the leading booksellers as soon as possible; the County Library should be asked to send round books on the history that is to be treated in the pageant, and if there is a good historical lecturer in the district, he can do a great deal by going round and lecturing on the same subjects. *The Poster and Handbill* is most important, and the Committee should not be too stingy over this, since it influences the minds of the potential audience considerably. An ordinary poster with a herald blowing a trumpet will suggest an ordinary pageant, and those who do not like pageants will stay away. A mysterious arrangement of distortions will suggest something "modern," and may easily frighten off the ordinary audience, leaving only the small company of earnest souls, who will not cover the costs. But a poster that does show originality and yet suggests that there is to be a pageant, is excellent, and the work should be put into the hands of an artist. It is not necessary to use a number of colours, and far more striking work can be done by limiting their use. The handbill should have the same design, and some decorative badge might be made for note-paper and programmes.

Another method of publicity is through the shipping and travel agencies, some of which have long lists of people who desire above all things to see pageants while they are in England. The interest in pageants is particularly great in America, and it is well worth while advertising in the American shipping lines. All transport agencies should be approached early, both for arrangement of special services and for the display of posters and handbills; and the slip notices on private cars are an excellent reminder during the last few weeks.

Advance publicity through the Press is naturally important, and the local papers should be kept supplied with little bits of news about the pageant, photographs of people (preferably titled people) taking part, and doing unusual things in the general preparation for the pageant. Photographs of groups of players posed for the scene are also useful, but it is not necessary to sink to silly pieces of incongruity such as bishops drinking cocktails after rehearsal, or knights driving away in their cars. All this has been done so often that it is completely hackneyed, and no longer amuses the public.

It is customary, and wise, to offer reduced tickets to parties from schools, women's institutes, and other organizations, and an early approach should be made to these. If the teachers can see from the book that the pageant is really going to give the children some light upon history, they will welcome it, and will probably use it

HENRY VI AND HIS MOTHER: LEICESTER PAGEANT

in their school work in preparation. If it is not worth anything, they may still bring the children, for the pleasure that these get from knights and cavaliers on horseback, and a lovely lot of corpses on the stage. A little country school, planted down in so desolate a country that it seemed inconceivable that children could be found to fill it, studied, rehearsed, and played in their schoolyard the whole of a pageant that was to be performed locally. They really knew what the history meant, and their enjoyment of the final performance was intense.

Amateur societies that cannot take part might well be offered reduced rates; they will form an interested and critical audience. It will not be too easy to convince them, however, that a pageant is to be regarded as drama at all, since most of them have seen the usual type and have dismissed it as valueless.

THE BOOK AND PROGRAMMES

It is better to sell the book everywhere and all the time than to print expensive programmes, with long, dull lists of names and synopses of the scenes. If the book really is a book worth printing, print it early, and get schools, societies, etc., to buy it beforehand, and push the sales in every way. With good organization, quite an elaborate book can be made to pay well, and the importance of getting it sold well in advance is that your audience may come with some knowledge of the history, and so be prepared to watch the pageant intelligently. ("Yes," I heard a lady say behind me at Runnymede, "it was King John who got the Danes to burn down Chertsey Abbey, dear!") If they have to buy the book instead of the lists of names that make the programme, they will be able to read the scenes between the episodes, and even to get hold of what the prefaces mean; one has to remember that the knowledge of history that the public possesses is well summed up in "1066 and all that," and so it should be given every possible opportunity to understand what the pageant is about. The list programme is not necessary if the players are sufficiently *in* the pageant; they should be prepared to act anonymously, and, indeed, are wiser in doing so when the audience is mainly composed of friends and relations!

INSURANCE

Insurance against rain is satisfactory, provided enough rain is registered, but in a country where soft, damp mists may obliterate the stage for the whole day, and yet make no impression on the rain gauge, it is useless. Also, rain may fall heavily while the audience should be starting, but cease when the pageant begins, so that the insurance cannot be claimed. The best possible insurance is really good advance booking, done by thoroughly competent people. If the seats are sold beforehand, the audience will probably turn up even if it does rain, and the costs of the pageant will be covered. The booking is not a matter for artistic people—they should be kept quite firmly out of it—but for those who really

do know the job. It is, even for a village pageant, a big concern, and there must be no possibility of muddle.

Village Pageants

It may appear that I have been concentrating entirely on the large-scale pageant, but actually the same kind of organization is needed for every kind of pageant, and the same care should be taken over details of organization. Naturally, there will be less money to start on, fewer and smaller salaries will be offered, and a great deal of voluntary work will be needed for the village pageant. But voluntary workers should fully understand what is required of them before they take on any job. Villages need not fear the expense of a pageant if they set to work sensibly, and it is, indeed, possible for them to make quite a good profit. There are so many ingenious people in the country, accustomed to make bricks without straw, and village players have a special gift for ignoring insurmountable difficulties until they are on the other side of them. There is, too, a quality that exists only in the country—neighbourliness, which helps things along most excellently. Again, you find, all over the countryside, that strong tie or relationship with the land which is so important a part of the pageant; and among agricultural people there is a feeling of timelessness that makes the past and present one. A village pageant can have a delightful unconventionality about it—as if it just sprang out of the ground—which is not so easy to get in the civic or county pageant—the charming village of Wrotham, in Kent, just below the Pilgrim's Way, held one in the middle of the village street, and raised their spectators on farm wagons!

It is always possible to get neighbouring villages to take some of the episodes, if the organizing village cannot get crowd enough to go round, but the main incidents will probably be done by the latter, and a certain friendly rivalry will inevitably arise between them all. The educational value is particularly great in these smaller pageants, since it is easier to get the whole cast thoroughly permeated with the history and spirit of each episode when it is taken by a small rural community than when there is a large, unwieldy cast. The players will probably meet during the winter to make costumes and props, to learn the music and dancing, and so on, under their producer, and he will then have the opportunity for talking informally about the people who wore the clothes, and their method of life, etc., until they come alive in the imagination of the players.

Country people are very much interested in their forefathers, and they will often contribute interesting details about the lives of people whom they remember, and of older traditions still. I have been told, in a Rutlandshire village, oral traditions that went back to the Wars of the Roses, and in such informal conversation stories of queer characters and strange events will creep out that would never otherwise have come to the surface. To provide a common workroom and to arrange special nights for pageant work is a splendid way of interesting the people in their own past.

Now many people—perhaps most people—are apt to say, "Ours is such a little place, nothing can ever have happened here"—and on the surface it may seem so. But just begin to search, and the whole village takes on a different air. It may lie in a sunny haze, filled with the sound of insects, punctuated by the cuckoo, on a summer day—and indeed it has always known how to do that—but there is no question that beneath this apparent peace there has been as much human emotion as in any crowded town; and the lives of the people will to-day, as in the past, show the strongest and starkest drama. Most of us know nothing of what village life is now, and we know still less of what it has been. There is no need to drag travelling queens for miles out of their way to make material for a village pageant; the endless drama of squire, parson, and people will give you all that is wanted. There was that day before the Civil War when Mistress Bidlake and Mistress Ellworthy fought tooth and nail in the churchyard, because Mistress Ellworthy, the farmer's wife, went into church before Mistress Bidlake, the Squire's lady; there was that distressing service on Christmas Day, when Laomedon Lippincott thrust his dagger into Roger Menwynnicke as he sat beside him in the pew in church; there was a Squire who dared not walk abroad for fear of his enemy who lurked behind the hedges with his sons.

ready to attack him; there was the burning of the unauthorized mill by the monks—and a host of other things going on all over our peaceful countryside. And besides these everyday affairs, there were the great movements which swept over the whole country, from which no one could escape, the Civil Wars, the Peasants' Rebellions, the Harryings of Kings, and so on. There is no village without a history.

County Pageants

County pageants, based on a careful study of the history of the county itself, with an equal understanding of social history throughout the country, offer a big opportunity artistically, educationally, and socially. The study of local history in the village has been encouraged for some years by the National Federation of Women's Institutes, which issued an excellent handbook, by Miss Joan Wake, on the best method of discovering it, and many Bishops are urging that a similar research be made by the country parsons. A county pageant may well be the flowering of such a study and an enlightenment by turning the imagination on to the facts.

The Bishop of Carlisle planned such a pageant for his diocese, to celebrate its 800th anniversary, and though it proved impossible to complete the scheme for lack of authors it is one that might well be taken as a useful model.

A review of the history of the diocese having been made, the subjects most suitable for drama were allotted to their own districts, and not more than three episodes were allowed to each pageant, in order that the players might not have too much history to digest, and that the authors might have time to develop the idea of each scene. There was an abundance of material in such a diocese, where the Church grew from the little settlements of early hermits to the militance of the Middle Ages, and in the end returned again to simple travelling parsons, who earned their living as they taught their flock.

The pageants were to have been played in succession throughout the summer, and a final long pageant, composed of scenes from each, was to have been given at Rose Castle in the early autumn.

Such a pageant needs early planning, for the work of organization is less simple than for a city pageant, but it need not be more costly, since the costumes could be passed from one district to another, and the stand could probably be removed to each place in succession.

A pageant can be a very happy thing indeed, if it is undertaken with the desire to do a good piece of work. There is so much enjoyment in meeting so many people over it, and in the rehearsals on long summer evenings; the cast will become infected with acting. They find themselves doing things they had never thought of doing before, and then feeling things that they had never felt before. The company helps them, the thrill of the action helps them, the grass and the blue sky and the sunlight help them, and they are carried away into a region quite beyond their ordinary lives. All sorts of people find themselves acting in a pageant, and acting well, who would never dream of getting on to a small stage. For the producers, too, there is an extraordinary thrill in creating a unity out of a mass of individuals, in seeing the idea fill them and come out of them.

All this joy of unity and accomplishment is really only to be got out of a big performance round some central idea that really matters to the performers; there must be the idea, there must be the drama, and there must be the artistic inspiration, or the pageant form will never be lifted out of the conventional and meaningless parade that it is gradually becoming.

WORD-MIMES

By M. GERTRUDE PICKERSGILL, B.A. (Lond.), L.R.A.M. (Eloc.)
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MIMING is silent acting, and has this advantage over speech—it can convey concepts direct from brain to brain without the intermediary of words. Yet so used are we to thinking of things under the cloak of words that even in an emotional mime the intention often shapes itself unconsciously as a *word* in the mind both of the performer and the watcher. We interpret to one another in words, and they are the means by which we set up communication *between two other people.*

An illustration will make the meaning clearer. A has suggested an emotion (say joy) in mime to B. B, wishing to describe it to C, may suggest it in the *same* way, but is more likely to translate the emotion in his own mind as the word "joy," and, secondly, to convey this in *his own way* to C (the third person).

We have become so dependent on verbal expression that the language of pantomime has gradually been lost to us. It is only when two people are face to face with a situation in which there is no common tongue that language reveals itself as a convention of men, and human beings fall back on the older universal "language" of pantomime.

Take the case of a native of some remote African tribe and a Welshman, entirely ignorant of each other's language, placed in situations where they wish to convey the ideas of Hunger, Fear, Relief, and the acts of Giving and Taking. They would rely on the language of signs common to both—to the human race.

Again, if two people are separated by too great a distance for speech to carry they make "signs," as we say, to each other. It is often possible to convey meanings to the deaf by signs. Such primitive suggestions as eat, drink, sleep, run, yes, no, have a universal language of signs, though the word concepts will vary with the individuals who portray or receive them.

There is, however, great value in Word-Mimes proper, as I will try to show. By a Word-Mime is meant the interpretation of certain definite words. Sometimes they are expressed by a slight change of facial expression, sometimes by a movement of the hands or by some other bodily action.

The language of gesture, being elemental, precedes the language of words, even of half-articulated speech. Suppose anyone walking along a cliff sees another pedestrian suddenly stumble and disappear. The order in which the watcher will register the effect will be—

(*a*) In the face.

(*b*) By some bodily movement. Here note that a tightening of the muscles is restricted or negative *movement.* He is horror-stricken.

(*c*) Possibly some form of speech—a smothered cry, for instance.

This is the *natural* order (it is the order in any emotional stress), and should always be the order in any *conscious* performance, i.e. in Drama.

Perception. Facial Reaction (facial expression).
Bodily Reaction (commonly called gesture).
Words.

When this order is not observed—if, for example, words come first, and are followed by a gesture—the effect is unnatural (for example, Clown in the pantomime gets some of his best effects and creates his laughs by this putting of the "cart before the horse"), and is the result either of nervousness, which inhibits the freedom of expression, or of false training, which endeavours to suggest suitable gestures from the outside instead of inducing them from within.

I suggest the following method as a training in Word-Mime—

Give the Players simple words: Yes. No. Please. Then phrases: Come here. Go away. Take my arm. So high! What a weight! Then give them phrases involving the technique of conversing with someone about some object, for example, "Look!" (meaning *you* look). Go out there. Pick that flower. Allow me to introduce you to my friend.

In all these cases let both the person addressed, or the person and the object indicated, be *imaginary*.

The glance and the hand should always travel from the person addressed to the *object*, and while the hand (as the indicator) remains pointing towards the *latter*, the glance returns to hold the answering glance of the person addressed.

All this happens in a second of time, but it is important that the actions should be quite accurate, and it will be found that in a large number of cases people keep both hand and glance fixed on the object so that the person addressed is left in isolation. This important piece of technique is best taught through the medium of Word-Mimes.

It is not possible to mime *all* words, but the following may be found useful—

Words that signify an action: walk—sleep—run, etc. can be shown in the present tense, but not in the past or future. The person performing the action can be indicated (within limits). The pronouns I, we, you (singular or plural), he, she, and they (but without indication of sex, except by conventional signs such as those the *Dell' Arte* players used, or those invented by present-day mimers, which are so clear as to be unmistakable). This and that, these and those, can be indicated by distinction of space, and are differentiated from "here and there" by the type of hand movement. Numbers can be indicated by movements of the fingers, multiples of ten by reiteration with all the fingers widely expanded. Many *nouns* can be indicated according to the character of the objects they connote; for example, "King" by suggesting a crowned head.

It will be found that where things can be indicated and carefully differentiated from other similar objects by shape and size, they can usually be mimed, but colours cannot be conveyed. Thus *adjectives* of colour are excluded, but a few adjectives indicating size, age, motion, etc., can be shown in a manner recognizable by all.

Interjections such as Oh! Really! are expressive, and it is good training to suggest these in various ways and to note how players will interpret the inflexions of the voice. For example, "Oh" can express a sudden stab of pain; great pleasure; disappointment; disapproval; eager expectation, etc.

"Really" could mean "Is that so?"; "It is so" could convey an impression of scorn, delight, and so on.

Prepositions are included in other words: to him; to there; and so have no significance in themselves, and conjunctions, with the exception of "but," have little significance.

To sum up: most verbs, many nouns, and pronouns, interjections, and a few adjectives and adverbs can all be mimed. It is essential that the following points be carefully observed in Word-Mimes—

The interpretation must be clear and well timed—in fact the actions are neat and accurate as the play of the foils. The value of this part of timing lies in the need for accuracy and precision, the sharpening of the wits, and the neat picking up of cues.

Next give whole sentences. For example

(*a*) Will you go for a walk with me?
(*b*) Please give me your fan.
(*c*) Is this pen yours? It is not mine.
(*d*) I have three.

To analyse the actions involved in the *first* of the four sentences above: "Will you"—the right hand would point to the person addressed, the face expressing a request; "go for a walk"—the mime would advance two paces towards the person addressed, still looking at him; "with me?"—he would point towards himself, still looking at the one addressed.

It will be seen from the detailed suggestions here given that precise, quick, and nimble movements are essential. From this point it is an easy transition to the miming of Nursery Rhymes, Folk-songs, and Ballads.

CHOOSING A STAGE MANAGER

By HAL D. STEWART
Author of "Rizzio's Boots," "The Blind Eye," etc.

AFTER the producer, the stage manager is, perhaps, the most important man in a production. His duties are manifold and harassing. He must be methodical and able to think quickly. He must have the ability to appreciate at once an unforeseen situation, and to act immediately. He must be even-tempered. He must be tactful. He must be prepared to work hard for love of his club or for sheer love of his work, because he will seldom receive any public recognition. His knowledge of every aspect of stagecraft should be complete. A competent stage manager is invaluable; an incompetent one can nullify with devastating completeness the efforts of both producer and cast.

For some reason the importance of the stage manager and of stage management generally is not appreciated by most amateur societies. Certainly there are few programmes on which the name of a stage manager does not appear, but on inquiry one too often finds that this is mere window dressing, and that the individual named, while probably assisting the production in some way, is not stage manager, except in name.

I have named some of the qualifications that a stage manager should possess. Let us examine these in more detail, beginning with the last—a complete knowledge of stagecraft. To demand this literally would, of course, be to demand the impossible. There is possibly no stage manager, and certainly no amateur stage manager, whose knowledge of stagecraft could be said to be actually complete. But it should be as complete as possible. Your stage manager should be one of the members of your society who knows most about the stage—not, as often happens, a beginner.

He should have had considerable experience in acting, and, if possible, in production. That proviso, as a rule, gives rise to trouble. The actor wants to act. That is why he joined the club. And he cannot play and stage manage at the same time, unless his part is small—and the experienced actor is not, as a rule, cast for small parts.

Strictly speaking, the stage manager should not have a part, but it is not possible to lay down a definite rule in this respect. If the production is an easy one from the stage management point of view, then the stage manager could play a small part without damaging the performance. Quite definitely, however, the part should be small, and should be concerned, if possible, with only one scene. A butler is often a small part, but if it is one with frequent exits and entrances throughout the play it is not a suitable part for the stage manager.

If the stage management is at all difficult, the stage manager will not be able to play without neglecting his own duties. Some allowance must, however, be made for the individual. Obviously, a stage manager who is experienced will find less difficulty in taking a part than a beginner would.

The fact that the stage manager does not, as a rule, act greatly decreases the popularity of the post. Thus we find that the position is frequently filled by a good-natured member of the club who is an indifferent player and knows little about the stage. He cannot fill the position in actuality, but he does so in name. In effect, there is then no stage manager. I believe this to be the reason for the comparative failure of many amateur productions.

The remedy that I suggest is that the stage manager should be appointed for each play when it is cast. The duties will thus go round if the stage manager is changed for each production. In this way you will, in a year or two, train half a dozen stage managers, and you will give your club members no cause for complaint. An actor who has played lead in one show should not grumble if he is asked to stage manage the next. Your most experienced actors—and actresses, for there is no reason why the stage manager should not be a woman—are usually the members

of the club who know most about stagecraft. They will, therefore, require less training to become efficient in stage management.

Do not, however, choose someone who is temperamentally unsuited to fill the post. The is essential that he should be at all times cool and level-headed. A fussy stage manager as a rule affects the cast. The players work at a high, nervous pitch, and nervousness on the part of the stage staff spreads to the players.

Photo by Pollard Crowther

AN EXAMPLE OF STYLIZED SCENERY FROM THE GATE THEATRE'S PRODUCTION OF "UNCLE TOM'S CABIN"

qualifications of tact, evenness of temper, and ability to think quickly are important.

Tact is important because the stage manager is ultimately in charge of the production. He may have to reprimand a player or to settle a dispute. He must control the whole cast as well as the stage staff, and he must, therefore, be able to make his authority felt without being "bossy" or making himself unnecessarily unpopular.

He must be even-tempered because many trying circumstances are bound to arise, and it

Ability to think quickly is essential because it is impossible to foresee accidents. The stage manager must be able to make quick decisions and act upon them promptly, so that he can control each situation whenever it arises, and keep the ship of the production on an even keel.

The authority of the stage manager is a difficult question. Often, unless he has an extremely strong personality, the stage manager cannot maintain his authority because it is not recognized by the rest of the company, who

regard him merely as a glorified stage hand. If the stage manager is accustomed to playing leading parts for the club, this is less likely to be the case, but the committee and the producer are to blame if it ever does occur.

effects. It is the stage manager who is responsible for handling the former, and working the latter. He may often be able to suggest improvements to the producer.

If he is accustomed to production, the stage

Photo by Pollard Crowther

ANOTHER SETTING FROM "UNCLE TOM'S CABIN"

The stage manager's duties should start before the play is in rehearsal, and not, as sometimes happens, at the dress rehearsal. It is impossible efficiently to stage manage a play with which you are not conversant. The stage manager should always be consulted about the scenery, properties, and effects. If the scenery is to be specially designed, the producer should discuss points with the stage manager before the designs are finally approved, and the stage manager should supervise the construction of the sets. If the scenery is hired, he should be present when it is chosen. This applies to properties and

manager should be encouraged to take any rehearsals that the producer himself cannot attend. If he is to do this, however, he must be present at most of the other rehearsals, so that he knows the lines on which the producer is working.

He should be allowed to appoint his own stage staff.

At the dress rehearsal, the producer should never give any instruction to a stage hand or to the electrician. The whole stage staff is under the control of the stage manager, and it is he alone who should receive instructions about the

working of the stage. To give an instruction direct to a subordinate is a breach of etiquette and courtesy on the part of the producer, and it is bound to weaken the authority of the stage manager.

I have said that the stage manager must be prepared to work hard without recognition or reward. A stage manager who is not keen is not likely to be a good stage manager. A great deal of solid, hard work is necessary if the production is to run smoothly, and it is not work that is likely to be mentioned in the local Press.

The Press and the public are on the whole ignorant of much that goes on "behind the scenes." They have no idea that a smooth performance is due to hours of planning many weeks before the production. But if the performance *is* a smooth one the stage manager will know that some of the credit belongs to him, and with this knowledge, which will be shared by the rest of the company, he must rest content.

There is nothing spectacular about stage management. I have never heard of a child saying to its father, "Daddy, when I grow up I want to be a stage manager." Yet the work is fascinating and becomes more so with increasing knowledge and experience.

Like most occupations, it is one that is interesting to those who are interested in it. It affords great scope for ingenuity, and it is work that will be enjoyed to the full by anyone with a flair for organization. You may experience difficulty in persuading leading actors and actresses to act as stage managers, in the first instance, but those who are genuinely interested in the theatre are not likely to require much persuasion on a second occasion.

Photo by Pollard Crowther

ANOTHER EXAMPLE OF A STYLIZED SETTING, FROM "JUPITER TRANSLATED," PRODUCED AT THE BALLET CLUB

CASTS

By F. E. DORAN

Secretary, Manchester Playgoers' Club

AMATEUR acting has one thing akin to chemistry: before you can start it, you must know something about it. Having decided to act, the next thing is to decide what to act in. As in most affairs of the theatre, the choice is so wide and the conditions so variable that one cannot lay down any golden rule. For my part if I were forming a new society the first thing I would have decided would be the principle on which the society was to be based. There are four bases on which to build: (*a*) Artistic; (*b*) Charitable; (*c*) Social; (*d*) Because you like it. Many societies come to grief because they are formed for one purpose, and perform plays that do not fit in with that purpose. The producer is the sufferer.

For a new society, particularly in small towns, I would suggest a series of six small cast plays, four of which should be comedies. Small casts are easy to reshuffle if individuals are unsatisfactory, and the producer can concentrate on essential detail much more readily than if his mind and energies have to be distributed over a wide field of action. This question of small casts is often overlooked in the anxiety to get as many tickets sold as possible, and each member of the cast is regarded as a potential ticket-seller. This ticket selling, based on financial fear, is all very well up to a point, but it overlooks the primary point in salesmanship, i.e. make the goods worth while and the public will buy.

When a group is in existence for purely social purposes, the issue does not arise to the same degree. The primary object is the creation of fun without pretence, and as I believe that people have a right to enjoy themselves in their own way, if their idea is to get together to produce *The Vagabond King* as a first effort, driving the producer crazy by their efforts, they have a right to carry it out; only the producer has any *locus standi* for objection. But societies that wish to build throughout a reasonable period of continuity must take the long view, not the social view, and even though the syllabus may be a riot of farce or the depth of Nordic depression the plan must be seriously considered.

"Value for money" is a good slogan, and a good play well done soon creates a goodwill and a following. If the promise of the first good show is maintained the group becomes an institution. It must, however, start right. A small cast play, with a good producer, is the best beginning possible. What does it matter if, being an unknown society with no following and no reputation, the first receipts are low? If the show is good, people will want to see the next production. If it is bad or clumsy, people will not want to see the next, and the society will wither through lack of support. It is all a matter of earnestness.

Selection committees should select their plays well ahead and have a full season's work arranged in advance. The selection committee should write down all the titles of plays they want to consider, say a list of twenty, which should be reduced to six. Of these six, four in the order in which they are to be played should be fixed upon and then advertised as the ultimate selection when the season draws near. This is a much more orderly and satisfactory method than to decide upon one play at quarterly intervals with the concomitant heat of argument and fiery discussion.

Societies with experience do not need to be told with what sort of a play they should open. A new society, feeling its way, no matter how "highbrow" its claims and intentions, would be well advised to open with a comedy or farce. Laughter and intelligence are not necessarily strangers. Select a laugh-making show—but see that it is a good one: good in its intellectual content. I suggest a comedy opening because in these days laughter is wanted, and a society should have a reputation for being *good* and enjoyable. The second show might, and the third certainly should, scale the heights of

tragedy, and test the capacity of the supporting audience for the stimulation that good tragedy provides. But here again I must stress that qualification of goodness. Too many societies, in their desire to be considered advanced, and their eagerness to catch the critical eye by their boldness, fall into the trap of pretentiousness and produce something that is flashily intellectual. Such groups ultimately wither to be the pets of a coterie. Therefore, the selection of the first season's plays is a matter for careful consideration and dovetailing: a syllabus of comedy, classic comedy, drama or tragedy, and a costume drama, or the two last as alternatives, will soon let a committee know where it stands in regard to popular support. The range of plays that can be considered by a society is extraordinarily wide. Range of choice is one thing, capacity to perform quite another. Choosing and producing have a gap, worse often than an affinity, between them. But the principle of variation must be observed, and it is possible, within wide margins, to find suitable plays in any of the categories. In general, no matter what the category ("tragedy, comedy, history, pastoral, pastoral-comical, historical-pastoral, tragical-historical, tragical-comical-historical-pastoral, scene individable, or poem unlimited," as Polonius puts it), not only variation of syllabus, but simplicity of production should enter into the choice. For the aim of the selection committee to be ambitious is right and proper, but, as far as is possible, they should be *certain* as well—certain, that is, that the choice of play is one that comes easily within their capacity to perform, and perform well.

Size of Cast

This brings me to a consideration of the size of cast. The schedule of the types of play to be given having been decided, the selection of the actual titles must be governed by the number of players available, their experience, size of stage, and so on. For my part I would select a play with a maximum of six for my opening show. In addition to a full cast of six (I assume a society to be at its very beginnings) I should have a reservoir of non-cast members eager to have a try. The six would be under the critical observation of their fellow members. The producer could concentrate his attention. The subtleties of the play could be carefully rehearsed and there would be more chance of putting up a four-square show with a certain degree of polish and finish than would otherwise be the case. Beginners do not realize the amount of detail there is in a show. The personal aspect as far as casting is concerned is only one of many departmental problems. The acting, of course, bulks largest in the public eye, but the details of the background, such as scenery, costumes, props., lighting, and so on, all require a producer's attention, and if he has a large cast of beginners his task is multiplied out of due proportion, and instead of being able to dot the i's and cross the t's, some of the details will have to be sketchy and blurred.

Players and Non-acting Members

A producer, giving time and personal attention to individual members of a cast, can, at the same time, usefully demonstrate to the non-acting members what they will have to know when their turn comes. When in a cast the individual is naturally and properly concerned with the immediate and personal aspect of his or her particular part, and so does not get the broad outline of what to do as an acute and interested observer does. I am aware that the foregoing ignores the predilection of most producers, who like to rehearse free from the interference of sightseers, but our immediate concern is for the society that is in its early stages with everything to learn and nothing to forget.

Further, casting is not a simple matter at any time, and though a large cast may solve the difficulty of selection by giving everybody a show, this broadening of the base also means a certain dissipation of executive energy, and adds to the risk of having somebody who will let the show down.

The foregoing is a personal choice, and the other side ought to be stated. An opening show with a large cast offers two substantial advantages. First, it enlists a goodly crowd of ticket sellers, and, secondly, it gives a producer a wider field of vision for future casting. The first consideration is tempting, but of minor importance. The second is well worth thinking about; its operation is largely governed by the basis on which the society is to be built. If a number of shows will

be given each season, then it is well to have a large reservoir of talent available so that the audience will be interested in a variety of personalities, and the producer or casting committee never be handicapped by lack of personnel.

When a large cast of unknown quantities is employed it is permissible to bring in experienced outsiders for the leads so that the tyros will see how experience helps the production along, and in order to give the producer time to help the beginners in the less important parts to polish up their inflections and business. In short, a small cast means intensive culture of the few, and a large cast extensive culture for the many. Each society should apply the formula to suit its own needs and circumstances.

Team Spirit

The primary objective of giving the audience value for money must never be forgotten, for recognition of the rights of the audience is as important as the pleasure of the cast.

When building up a society's acting strength casting should be designed to bring about the team spirit. *Esprit de corps* is as good in dramatics as it is in anything else. Parts should be shuffled as far as ability allows, and everybody should feel that the society is a corporate whole organized for a specific purpose, and not the plaything of a few. I write for the benefit of groups that wish to establish *permanent* societies, societies that will go on apart from individual personalities. The society founded for a clique or coterie goes on for a limited time only—just as long as the particular people concerned keep their interest alive, or can attract public interest. The clique was a characteristic feature of the pre-War amateur society, and was built up mainly on a social basis for mutual enjoyment, and, occasionally, mutual admiration. All enjoyed themselves, and the only anxiety was whether the general public would subscribe sufficient ticket money or subscriptions for the members to have a good time without expense to themselves. But since those days a different idea has developed, and many societies have been formed with more solid intentions, based on a love of the drama for its own sake, and often to fill a gap in the theatrical facilities of a district. Dramatic considerations take first place, and the production of good drama is both the means and the end. Such societies will naturally receive the first, and, as time goes on, the greatest and most constant impetus from interested parties, but such interest is not always limited to a desire to act. These friends of the theatre are quite content to see others act, and will take executive positions in other departments. They are builders of reputation; first the reputation of the society and then the acting or artistic reputations of the personnel. These are the societies that will gain most profit by consideration of the foregoing opinions. Such an executive has no difficulty in creating and developing the team spirit, as the general membership realizes the general impartiality of a non-acting committee whose primary interest is the continuity of the society's work and at the same time adding to and preserving its artistic and financial integrity. Societies like this have their most painful and anxious time in the beginning, when nearly everything is a matter for experiment, but in due course stability is reached. The team spirit comes after a time, when a tradition has been established, and maintenance rather than creation of an ideal is the executive objective.

Team spirit is a real thing which in due time becomes as tangible as the treasurer's report.

Therefore development of the team spirit is of the utmost importance, and gives everybody in the cast the feeling that no matter how small the part, it is part and parcel of the whole, and as such is just as important as the lead. A lead in one show can be cast for a small but effective character part in another show. The application of this principle keeps alive active interest based on hope, which itself is an incentive to study the art of acting. In due course a producer will have a good all-round team, in which there will be no personal stars, except those who by virtue of applied ability have the artistic right to exploit their skill before the public.

The Star System

In operatic work the problem of casting is not so subtle. Tenors cannot take bass parts; a soubrette is born, and not made, and often a producer has to take such personnel as he finds available. It is not often that the amateur who can play Baron Popoff will be equally as good as Prince Danilo. Consequently, while the problem

may be set in more clearly defined units, nevertheless it is not entirely solved, and to a greater or less degree there is the possibility of building up a team consciousness apart from star personalities.

The star system has certain advantages, but selecting and casting plays for stars and leading personalities do not make for continuity. When the star loses interest, moves to another district, or for any reason does not take part, the public regard the next performer not only as a successor, but as a substitute, and the reception is not always as hearty as the performer has a right to expect. If the successor is extraordinarily good, the ex-star is permanently dimmed, and though the new star may scintillate in the theatrical firmament for a while, in due course the problem reasserts itself, and expediency has to be tried all over again.

A further objection to the star system is that it makes the other members feel that there is no hope of promotion. The casting is regarded as on a hieratical rather than on an ability basis, and in time the "just as goods" break away to form lesser societies in which the small-part players become the stars. With each break away the prospect of one hundred per cent casting strength gets less and less, until in the last resort the public is called upon to support production efforts that are mere personal pleasures, and often mere personal rivalry between one society and another.

This continual break-up process and establishment of break-away societies is not a true development of the art of the amateur. It resolves itself into a number of competing groups with beginners for the main membership and one or two star performers always in the limelight.

When such stars have local obligations, such as parochial work or an old school call on their services, another problem is presented which solves itself by recognizing that loyalty to parish or school is a fine thing. I do not call that a break-away group, because the membership is limited to a certain circle and its object is mainly private, with no civic pretensions. The society I have in mind is the one that takes the name of a district and expects the district to rally round, and support it for the sake of the prestige of the locality concerned. For such a society I suggest that all-round casting is the honest policy, and also a much better policy than maintenance of the star system. There is a firm basis when the community as a whole accepts the pleasure of a show that is presented by a committee that is resolved to give value for money every time, and give, according to artistic merit, a fair show to all concerned.

As I have dealt elsewhere with type casting and other methods, I will not go further into details such as organizing readings for testing, or the recitation of a set piece, and so on, but will here concentrate on first steps. Societies that are established, no matter what the basis of organization may be, will have evolved their own technique for casting, and as this will no doubt have been arrived at by a process of trial and error, their experience will be more valuable than my general suggestions. I have written primarily for the new society, and not so much for those in towns, as for those in smaller communities where the organizers are cut off from experienced help. Town people will nearly always be able to call on somebody with experience of amateur dramatic society methods, but the method that suits a large society, with a large membership to draw on, which produces musical comedy, may not be suitable for a village group, or one with parochial or other unit loyalties and ties.

As in all things connected with the art of the theatre, it is difficult to lay down hard and fast rules. Any attempt to state a definite practice would be disastrous, but I feel sure that in advising potential organizers to survey the ground and to establish a policy, both in regard to type of play and method of casting, I give advice that is of the utmost importance. Whether the objective be light or serious, the policy of casting so that everybody gets a show in due course is a good one. In asking groups to organize for continuity of action, I offer a good principle. Within the limits of these two basic principles is plenty of room for individual experiment to suit particular or personal requirements, and an evening's discussion on these two points will be time well spent, as divergences of opinion can be ventilated before any misunderstandings arise. Each and every member will be clear as to the sort of society that is being formed, also about his or her potential position in the society, and there will be general satisfaction in knowing that the society is starting with uniformity of purpose.

GROSVENOR GALLERY, 1870

By NEVIL TRUMAN

Hon. Secretary, Nottingham Playgoers' Club; Author of "The Pageant of Nottinghamshire"

AESTHETICISM, though it was much ridiculed, was really a step in the right direction, for it laid emphasis on a beauty that had wellnigh been forgotten amidst the horrors of mid-Victorian prosperity. Its leader and chief apostle was the brilliant author and playwright, Oscar Wilde, whose epigrams and good birth took him easily into the front rank of Society and brought him hosts of imitators. The author of *Lady Windermere's Fan* achieved enormous success with his plays and has attained immortality as the Poet in Gilbert and Sullivan's skit on the craze—*Patience*—quite apart from the intrinsic merit of his own works. The period is the Eighteen Seventies.

The "Greenery-Yallery, Grosvenor-Gallery, Aesthetic Young Man" was so termed because of the breakaway from the current crude colouring and patterning of dress materials in the seventies in favour of sage greens, yellows, cinnamons, and peacock blues. It was a revolt from the cult of the primary colour.

With this was coupled a search for beauty in the blue-and-white porcelain of Japan, the many-hued shades of the peacock, the light oval Oriental hand fan, and a general thirst for the antique in furniture and fittings with a recall to the work of the Old Masters of Italian painting. All this was to the good. Yet being confined to the thinkers, artists, and an inner circle of high society, it did not affect the great mass of the people to any extent. Its importance to the student of dress is in the fact that it was the first herald of a new dawn of real beauty and a much-needed harking back to the antique. It finds its permanent place in theatrical and social history with the large output of plays in the seventies that need to be dressed sympathetically.

The hallmarks of the true devotee (it affected women's clothes more than men's) were the puffed sleeve, the low neck, and the absence of the bustle.

The sleeve might form a huge puff at the shoulder, from whence it descended in the normal tight sleeve to the wrist: this style was common to the decade. Again, a revival of the French *François Premier* sleeve, with its many puffs right down the whole length of the sleeve,

AESTHETIC REVIVALS, 1877

gathered in with narrow velvet ribbons, was popular. It had previously been worn at the beginning of Queen Victoria's reign, and you will see her wearing such a sleeve in the well-known painting of her first council meeting. Two puffs to the elbow and then a straight sleeve were also worn. The neck (which normally was high cut) was, with the Aesthetes, a low one, edged with a narrow frill. This V opening might be cut still lower down the bodice, the opening being filled in with gathered muslin, but still baring an adequate portion of the chest.

In the hair, too, the Aesthetes showed commendable courage. They broke away from the hideous chignon, and took up ancient classical

Greek modes. In these the hair was piled fairly high at the back of the head in an upward pointing cone, strung round at intervals with braids of ribbon. On the forehead a natural wave replaced the frizz of the "Philistine" (a Philistine was one who did not favour the craze). Even loose long hair was worn by the daring, or it

"Grosvenor Gallery," 1882

might be piled high on the head, brushed back, and finished in a knot in the style of Madame Pompadour.

Care should be taken with the settings to include "bric-à-brac." Japanese and Chinese porcelains, huge bowls, oval paper or silk fans with bamboo handles, china elephants, and peacock feathers are typical. Good pictures should be used, for the pre-Raphaelites were the exponents of Aesthetic principles. The women of Rossetti, Burne-Jones, William Morris, and Holman Hunt are all of this type, and to Morris is due a great debt for his strenuous advocacy of the necessity to lay emphasis on craftsmanship.

Apart from the artists were the rank and file of the decade, and some account of the costume of the seventies must be given.

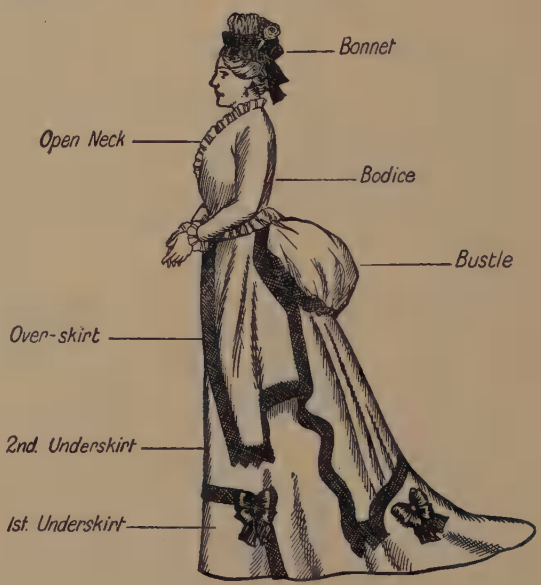
Dress

Men were dressed in the frock coat, tight trousers, and top hat. A certain latitude was allowed in the country and amongst the lower orders. This took the form of lounge suits and different hats.

The *Frock Coat* (men) had thin lapels, often covered with velvet. It was single or double-breasted, and was usually worn fully buttoned. To leave the coat unfastened was not good style. It was given grace of shape by well defining the waist.

The *Lounge Coat* (men) had either cut-away or square corners, and was short. Extremists had the skirts flared, but gentlemen did not. The two buttons, which originally held the sword-belt in place, were still stitched on to the lounge coat, as well (of course) as on the frock coat.

The *Waistcoat* (men) was made with a narrow V opening and cut high, though there were instances where the opposite was the case, and the vest was cut extremely low.



Day Dress, 1873

The *Tie* was cravat-like, and was made broad, but it was tied in a sailor knot or pulled through a gold tie ring.

Trousers (men) were narrow, but not skin tight. Bell bottoms were introduced. Trousers were generally light in shade and almost always checked or plaided. The check was not a series of small squares as to-day; the material was crossed with thin stripes.

The *Bodice* (women) was tightly stretched over a corset and of hour-glass shape. If one could possibly squeeze into a 19-in. waist one was in the height of fashion. For evening wear no sleeves were worn, a string of material or ribbon finishing off the armhole. For day wear long tight sleeves reached to the wrist, where they were finished with a narrow frill. The neck, which was low for evening wear, was high during the day and gathered into a frill or a plain band at the top.

The *Skirt* (women) fell to the ground, where it swept up the dust. A long train was added at night, and a short train during the daytime. The skirt followed the natural figure, and was tight-fitting over the hips. At about the knees it widened into a wide skirt, finished with a broad flounce, or with two or three flounces at the hem.

The *Overskirt* (women) was generally made

BALL DRESS, 1877

up with the skirt, but appeared like a separate garment, especially when made of contrasting material. It hung down to just below the knees in front, was slightly drawn up at the sides, and loosely folded at the back over a bustle, the wire frame of which held out the skirt. The wired bustle went out in 1877 but left a slight bunch behind.

Overcoats (women) were of different types. One just like a man's was worn. It was of ground length, with a broad waist belt and large buttons, and it had a short hood at the back, lined with silk. It was generally double-breasted, but could be single-breasted, and could also be worn of three-quarter length. Plaids were popular.

A *Short Coat* (women) with a flared skirt at

THE MAN-WOMAN, 1877

the waist and broad lapels with broad velvet collar and cuffs and a double-breasted fastening was more favoured by matrons. More stately matrons wore a three-quarter length velvet or fur coat with a broad fur-edging all round and also on the cuffs.

HAIR

Men's hair was brushed outwards and upwards from every possible portion of the façade. Long beards, side whiskers, middle or side partings—and the wonderful Dundreary moustache—added to their range of choice. The Dundreary moustache was a "dragoon" type, like two large capital S's.

Women adopted the hideous chignon, which was made as large as possible and tucked into a thick fish net at the back. The hair was brushed away from the face and was rather flat on the crown, with a fringe over the forehead, giving an untidy frizzy effect. Round the chignon (which was a wire cage inserted under the hair)

were coiled masses of hair in thick plaits, and ribbons or lace caps, with trimmings, were almost compulsory for all right-thinking females over the age of 21 years.

Hats

Men wore almost everywhere and always the

An 1877 Swell

top hat, which was higher and narrower than it is to-day. It had a narrow front and rear brim, larger at the sides, but deeply curved round. The line of the side of the hat was also semi-circular, not straight. In the country, bowler, cloth, and straw hats were worn (tradesmen wore these, though the majority wore the topper). The topper was not then a class distinction as it is now. The bowler was almost like our own, but had a higher bell crown and the brim was shaped like the top hat brim.

Women did their best to look charming in small toques trimmed with ribbons and feathers. They had low bell-shaped crowns and short brims.

Summary

Men

Dress

Overcoat, heavy to ankles. Broad belt. Short hood at back. D.B.

Frock coat, thin lapels. S.B. or D.B. Velvet collar. Waisted.

Lounge coats, cut away or square corners. Short. Two buttons at back. Slightly flounced skirts.

Waistcoat, cut high at neck.

Legs

Trousers, narrow. Checked. Bell bottoms sometimes. Light colour.

Feet

Boots, side elastic insets or buttoned at side. Low heels. Laced shoes occasionally.

Hair

Dundreary moustache. Side whiskers. Long beards. Mid or side parting, well brushed-out thick hair.

Hats

Top hat, black, white, fawn. Silk or beaver. Well curved brim, narrow front and back.

Cloth, bowler shape.

Bowler, informal. High bell crown, narrow, well-curled brim.

Straw; seaside and country use only.

Women

Dress

Bodice. Hour-glass corset shape. Twenty-inch waist. Tight, long sleeves. Frill or band fits neck.

Skirt, ground length. Train. Natural outline. Close fitting to half way, then widened. Hem flounce.

Overskirt. Apron fashion in front carried up at sides. At back fell in loose folds on bustle. Bustle lessened, 1877.

Overcoat, as men, in plaid. Ground or three-quarter length. Velvet three-quarter length. Broad fur edge and cuff.

Short coat. Flared skirt at waist. D.B. Broad lapels. Broad velvet cuff and collar.

Feet

Boots, elastic insets. Shoes.

Hair

Brushed back off face. Chignon in rear. Heavy plaits coiled. Lace caps for all married women. Mid-parted and loose, not covering nape. Forehead fringe.

Hats

Toques, feather or ribbon trimmed. Bell-shaped crown. Short brim.

PRACTICAL MAKE-UP—OLD AGE

By ALFRED HARTOP
Perruquier and Lecturer to Amateur Societies

THERE is another fundamental view of the face that it is needful to be able to express by make-up—old age, the disease from which all races of mankind suffer, the ravages of which neither men nor women can hide or efface. It affects the body and its movements as much as the face. Let me, however, take the latter as the key. Granting that plastic surgeons can perform miracles by face lifting, the fact remains that few women or men are so utterly deluded as to imagine that they can naturally be physically attractive after the age of fifty years. Over fifty there is a definite sagging and a straining, an expression of tiredness and a strained effort to keep going.

This is the keynote of expression that is seen in the group of six faces (Fig. 23), the variations of which should be carefully noted. The first is an average face of a young man about twenty years of age; next is the same man at thirty years; then when about forty years old. The fourth is still the same man advanced to about fifty years; observe the slight development—there is a squareness, a solidity, a little less life in the deeper set eyes; the cheeks are less firm and have a marked tendency to crease; the temples sink slightly, and the hair is thinning. At sixty years of age the cheek-bones are more prominent, the cheeks have hollowed, wrinkles are more numerous and deeper. The last is of particular interest. Here age is seen in the same face, but of seventy or more summers and winters, when all is changed, except the persistent likeness. Notice that the formation of the skull becomes more apparent, due to a lack of flesh and the sinking of it into the hollows and cavities of the bones; the flesh about the eyes sinks into the sockets, causing deeper hollows; the eyelids are heavier, and there is a downward strain of the eyebrows. The muscles of the cheeks and jaws sag, forming stringy folds, which hang over the jaw line and beneath the cleft chin; the lips are shrivelled, with deep wrinkles that enter the mouth. There is an expression of patient steady effort to keep going: it is awake, alert, alive.

Incidentally, it should be recognized that old age does not have the same visible effect on everyone, but that the development will always be a reflection or a confirmation of the prevailing characteristics of earlier days, accentuated by conditions of health and surroundings.

A Robust Old Man

In this example, assume that the character to be portrayed is a working-class man of about seventy years, enjoying the fruits of a good constitution and an active, well-ordered life. The face is pleasant, yet inclined to be rather fleshy and much wrinkled, the general tone of the skin being darkish, but flushed locally with a touch of redness about the nose, the jaws, and at the sides of the neck. The skin at these points, owing to its closeness to the bone, is blemished with red veins; for that reason, the circulation is not as regular as it is in the rest of the face—hence the blood-vessels become too much congested and show on the surface.

Start the make-up with a groundwork of Nos. 5 and 6 evenly mixed, and spread to obtain a level tone, extinguishing the natural colour and the outline of mouth, eyes, etc., as much as possible. Then with the fingers blend No. 9 over the groundwork to a suitable degree, allowing the forehead to remain somewhat paler in tone than the face below. Here, the art of "ageing" the face with hollows and wrinkles begins, and it cannot be too strongly urged that when finished the light and shade of all hollows and wrinkles should appear as gradations of the same flesh colour, however sharp the contrasts may be. Therefore when working over a florid or tawny foundation, grey and lake, mixed with the foundation, will appear natural as shadow, with a pale pinkish shade as high-light; whilst on a sallow foundation grey and light brown or

No. 6½ as shading, with No. 5 for lighting, will result in truer tones.

The large shadows of the cheeks, eye sockets, temples, and throat should be toned in with grey, mixed with the foundation. Bear in mind that shadows cast by downward light have to be imitated, and that such shadows are darker at

Fig. 33a. R. Griffin Without Make-up

the upper part immediately beneath a prominent bone. Therefore, blend the deepest colour tone at the upper part of these shadows, and, as you work downwards, make the colour gradually paler until it fades into the foundation colour, which merges into the high-light of another prominent bone below. For instance, the darkest part of the hollows in the cheeks is just under the cheek bones, where the flesh sinks away from the bone, and the shadows fade out before reaching the prominence of the jaw bone. Then, again, in the eye sockets the hollow is deepest at the inner part between the eyes and nose, and fades out over the cheek bones. When the required hollows have been correctly toned in, a touch of lake should be added to some foundation colour, and blended into the deepest part of each hollow to accentuate it.

It is a decided advantage, in the interests of a natural appearance, if the principal wrinkles are first outlined in grey, then touched up with lake and high-light to give relief. Ascertain the correct position of the forehead lines, as far as is possible, from naturally occurring lines and paint in grey; increased in number or degree to the extent that is required by the character. In old age these wrinkles are, as a rule, heavier over the eyebrows, where the flesh has been loosened by the constant contraction of the forehead muscle, but they are fine near the hair line, where the skin is drawn more tightly over the frontal bone. In the type under consideration the two vertical lines between the eyebrows, caused by the frown of reflection and difficulty is strongly marked. These wrinkles are deepest at their base near the nose, and diminish as they ascend to the forehead, but they should not be allowed to intersect the transverse lines of the forehead. The crow's feet are lined next, though, if any difficulty is experienced in making them fine enough, they can be added after powdering. The naso-labial lines, descending from the nose, begin at the curved indent over the nostrils, and the lower end of each line is about half an inch away from the corner of the mouth. Lines droop from the corners of the mouth, and the straighter they descend the harder and meaner is the expression. A shadowy, slightly curved line is placed midway between the lower lip and the most prominent part of the chin.

Coming now to the throat, a deep wrinkle, which is the first fold of a double chin, forms beneath the chin. This line usually makes a curve under the chin; the ends of it ascend over the jawbone, and fade out about the middle of the cheeks, and are often accompanied by a deep cleft at the point of the chin. The neck should be lined with wrinkles, naturally spaced, and converging upwards towards the back of the ears.

Having toned in all the most important wrinkles with grey, it is advisable to accentuate them at appropriate points with an additional shading

of reddish-brown, or lake mixed with the foundation colour, along and within the lower edge of all transverse shadow lines. Thus the forehead lines can be deepened in this way to give emphasis at points over the eyebrows; the crow's feet are deepened near the eyes; the hollow of the chin and the fold beneath are strengthened in the centre.

All vertical lines are treated in a similar manner, but the deepening colour is concentrated on the centre of the grey shadow. Deepen the frown lines at their roots by starting at the bottom and fading the colour upwards. The naso-labial folds are deepest in the region of the nose; therefore apply the colour at those points, on the upper edge of the shadows, allowing them to terminate in grey. Shade the corners of the mouth just where the lines appear to emerge from it; then, in order to reform the mouth, run a shading on the under side of the upper lip, well within the normal margin, and re-shape the lower lip with a light covering of Carmine 3.

When all wrinkles, including those of the neck, have been strengthened enough to allow for the subduing effect that powder will have, they should be correctly high-lighted. Use No. $2\frac{1}{2}$, and with the chisel edge of the stick make a soft line along the lower edge of each wrinkle in the forehead, and, also, of the crow's feet lines. The frown lines require a touch of light between and at each side of them. The high-lights of the naso-labial folds should be soft curves placed over the lines, to appear as though the flesh sagged and caught the light; folds of the double chin and of the throat require a similar effect.

In order to make the eyes appear aged, line the edges of the lids with lake, put a small high-light on the centre of each upper lid, and reduce the colour of the eyelashes by painting them with No. 5, but not to the extent of making them appear to be white. In keeping with these aged eyes, the brows must be bushy and outstanding. Probably the best way to secure this effect is to gum on false eyebrows of crêpe-hair to match the wig. If the natural brows are bushy enough, however, a good effect is obtained if they are rubbed the wrong way to make them stand out, and then painted with white grease paint or wet white. Assuming that a wig of the blender type is to be worn, the forehead band should be adjusted and painted to correspond with the flesh colour. Use a cream tint of powder. It is of importance to create the appearance of discoloured and decayed teeth in this character by painting sound teeth with special tooth enamel. Do not overlook the make-up of the hands, which

FIG. 33B. R. GRIFFIN AS VALENTINE WOLFE IN "GRUMPY"

should be made to look coarsened and reddened by toil.

Adequately to disguise youthful features, it is often advisable to resort to the use of nose-putty and hair pieces. An excellent example of their effectiveness is shown by the portraits (Fig. 33A and Fig. 33B), though much of the stage illusion is lost in photography owing to the absence of colour and lighting. Both the straight and character portraits are of Ronald Griffin, producer to the Leeds Eyebrow Club, and were taken at the same sitting. The chief details of the make-up to which attention is drawn are: the nose is built up with nose-putty to a shape that lends a different character to the face; a perfect fitting wig, the

forehead band of which is so neatly joined and blended to the skin that it is almost imperceptible; the beard and moustache, whilst adding appreciable breadth to the face, have every appearance of a natural growth, and are in perfect unison with the style of the wig—by no means an unimportant consideration. The foundation is a blend of Nos. 5 and 8, and the general scheme of shade and line a modification of the preceding example.

An Old Woman

Visualize this example as being a time-honoured, motherly sort of woman, of the advanced age of sixty-five or more years. The normal cares of home and family life have caused a lack of virility, which is evidenced by a sallow, parched-looking skin, and a complete greyness masks an otherwise pleasing countenance. Large, though pale, freckles or "moth patches" are present on the hands and the sides of the neck—a sign of the advanced age due to a disturbance of skin pigmentation.

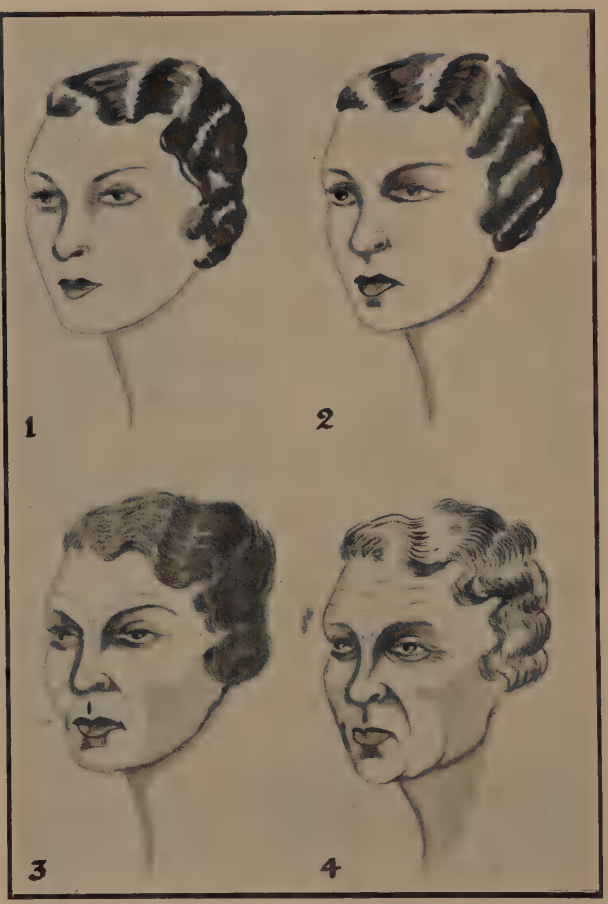


Fig. 34. Advanced Age Characteristics—Women

To portray this type, apply a first groundwork of No. $5\frac{1}{2}$ and complete the foundation with judicious touches of No. $3\frac{1}{2}$, then with Carmine 1 add a slight flush of colour in the region of the cheek-bones. The most conspicuous hollows will be those in the upper corners of the eyes, which descend to curve beneath the inner half of the lower lids; those under the cheek-bones, which taper and descend in the direction of the chin, the hollow of the neck extending from behind the ears down each side of the larynx to the collar-bone, and running along the line of the jaw to re-shape its youthful curve. Permanent wrinkles, consisting of those of the forehead, slightly arching; the two vertical lines between the eyebrows caused by frowning; the crow's feet, little lines radiating from the outer corners of the eyes and curving down on to the cheeks; the deep furrows that form around the nostrils and curve outward and down; the lines about the mouth and chin muscles, resulting from the actions of eating, talking, and laughing. To avoid a long repetition of details, however, I have illustrated them at Fig. 34. The four faces shown are intended to depict the gradual development of characteristics over a period of, say, forty years, with a view to laying final emphasis on the essential points that portray old age. In considering individual cases almost everything depends upon the natural state of the face to be worked upon; therefore, if the face is thin the shadow tones of the cheeks and neck may, with advantage, be omitted, and sharpness of features attained by the sole use of high-lights on the prominent bones. When this method is adopted, it is advisable to obviate a too pale appearance and to impart life to the skin by applying a few touches of dry rouge to the shadowed areas.

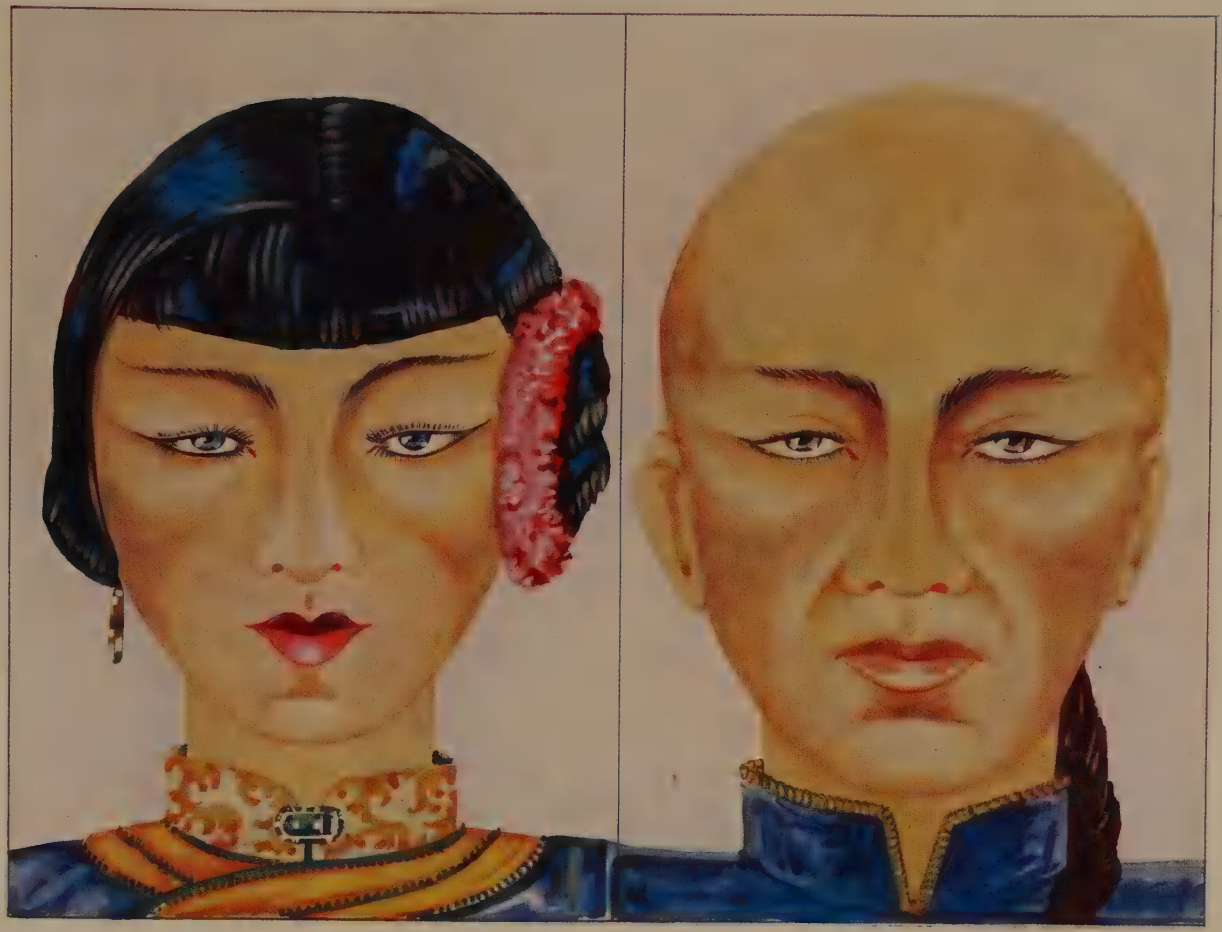


FIG. 35. CHINESE WOMAN AND MAN

GENERAL PRINCIPLES—I

By C. HAROLD RIDGE, A.R.S.M., D.I.C., *and* F. S. ALDRED, A.M.Inst.C.E.
Consulting Engineers

HAVING prepared the way, we can proceed to discuss the use of the tools of our art. Too often their use results in a vulgar display, sometimes because of the temptation to show off the capabilities of the installation, and at others because a bad play has been chosen for its spectacular possibilities. It is not too much to say that in a first-rate production really good lighting will generally pass unnoticed by the majority of playgoers—they are only conscious of having witnessed something satisfying and harmonious. The first duty of the electrician is to provide adequate visibility, and too often he neglects all other cares, while the modern producer is frequently satisfied with a murky twilight.

Some conventions, though not of necessity the old ones, must exist in the theatre. Some of our younger and more progressive directors in congratulating themselves on abolishing these conventions forget that they have set up instead new and often puzzling ones. One of the oldest of the conventions was the shadowless stage. By carefully "balancing" all the lights, it was possible for actors to move about without casting any shadows, and as scenery was in most cases flat, two-dimensional stuff (even the box-setting is a comparatively modern development), the scenic artist was employed to paint shadows upon it. Electricity has altered this, and although progress in this country has been much slower than it should have been, the past eight years or so have seen vast changes both in the technical control of lighting and in the design of apparatus in the theatre; so much so indeed that we may now claim to be in advance of any other country. The authors like to think that they themselves have contributed in some measure to this advance. In the use of these scientific instruments for lighting we have still much to learn, though three-dimensional scenery and greater use of light and shade are becoming the order of the day. It is still the general practice to work with a shadowless stage in comedy and musical comedy, and in most plays a general groundwork of this kind is often desirable to start with, the necessary "texture" being subsequently achieved by the use of frosted focus-lanterns directed to the principal areas of interest and importance.

Previous reference has been made to the distribution of the total wattage on the stage. No matter what the system of lighting may be, the various instruments used must be properly "balanced" in relation to each other. Consider the acting-area first—the front lights must be sufficiently strong to light the players' faces, and the remainder sufficiently strong to neutralize, if required, the shadows cast by the former. In a small theatre with a stage some 16 ft. square it may be found that a convenient balance is struck by having a total of some 1,000 watts at the front, 600 watts in the centre, and 400 watts at the back of the acting area, but in a professional theatre the wattage would be practically the same over all the three portions, and the balance obtained by adjustment of the dimmers, as desired. The latter method is the better, but many Little theatres are unable to go to the expense of providing dimmers in every circuit.

Now consider the back lighting. In either case it is well to remember that the lights needed for backcloths in open-air scenes will be roughly equal in power to the whole of the acting-area lights. The painted backcloth is the easiest to deal with, because, being itself coloured as it is intended to appear, it needs only white light upon it. The cyclorama needs coloured lighting, and, as we have seen, the mediums absorb a large percentage of the light, thus increasing the total wattage required and giving increased difficulty with shadows. Whether the cyclorama is used to represent sky or simply open space, it is imperative that no stray shadows should appear upon it, and with the more conventional backcloth such shadows are, to say the least, undesirable. If there

are to be shadows, they must be deliberate creations of the producer.

In order not to kill the backcloth effects, all acting-area lighting should be directed so that it will not strike directly on the backcloth. The footlights should be sunk in a trough or be arranged so that the direct light from them just misses the top of the backcloth; acting-area lights from above should throw light vertically downwards, and side light should be directed across diagonally to the opposite side of the stage. Naturally, the farther the backcloth or cyclorama is from the acting-area, the easier it is to carry out these conditions. To get the full benefit from the cyclorama there should be a distance of 10 ft. to 30 ft. between it and the back of the acting-area.

Apart from shadows any stray light from the acting-area will make the lighting of the cyclorama difficult, unless it happens to be of the same colour, and for this reason it is often advisable when footlights are not too well placed, and yet are required, to use the same colour in them as for the top of the cyclorama itself. It should be remembered that any weak multiple shadows from battens and footlights can be "killed" by powerful cyclorama lighting, whereas it is impossible to "kill" any sharp shadow thrown by a focus-lamp or by any uni-directional beam.

It will be gathered, then, that it is always a good thing to avoid the temptation at lighting rehearsals of doing the easy and spectacular back lighting before the acting-area has been arranged: deal with the players and the scene first, avoiding shadows on the backcloth or cyclorama. Finally, use the footlights as corrective light at the minimum power for this purpose. Then light the background. This method will avoid disappointment and it saves time.

The Americans have a term "Motivating Light," which they use to describe the ostensible natural cause of stage illumination, which may be daylight or moonlight, or whatever the playwright directs. It is important at the beginning of rehearsals to have some definite agreement among all concerned on the aims and policy of the production, and the producer before he starts rehearsals should have a clear mental picture of exactly what the final result is to be. It will be his duty to co-ordinate scenery and properties, the costume designs, and *the style and character of the acting*, and to ascertain whether the stage upon which he is to work possesses, or allows of, the lighting instruments that he wishes to use, and of their proper control. To leave the question of lighting until the actual lighting rehearsal, which usually takes place just before the dress rehearsal, when changes are difficult to make, is to invite disaster and to run the risk of a lack of harmony in the production. The lighting should be a part of the play, and in itself dramatic. If it is in harmony with the rest of the production, it will not distract, but will rather assist both the players and the audience, helping the former in their art and the latter in their enjoyment.

In settling the general aims and policy it may be that the playwright's directions as to time and place will be disregarded, and the motivating light become only of psychological importance, imparting to the production that subtle "mood" which is difficult both to define and to create. As an example, a scene may be lighted purely for effect, but with no relation to the mood of the instant as exemplified by the action and dialogue. Thus, the delicate lighting for a love scene may persist through a whole act which ends in anger and hate. Here is a chance for the lighting to be subtly altered to assist what is felt rather than seen by the onlooker. This is verging upon purely psychological lighting, though some obvious motivation can be employed—as is done in a cruder way, which is really quite unnecessary, by introducing a thunder storm to allow of the change from love to hate.

In the presentation of many modern works there may be no motivating light. We remember in the days of "Expressionism" that characters or groups of players were illuminated by hard concentrated beams of white light with an otherwise dark stage; such lighting was dramatic, and efficient as an illuminant. Expressionism as such died, even while producers without imagination "did" Expressionist plays in a naturalistic manner; the lessons learned from Expressionism have greatly influenced modern presentational methods.

These new plays and new methods, however, demanded something from the actor that he had not hitherto been trained to give, and we find modern companies being taught acrobatics and mime. The older generation of players who were

used to romanticism and the more robust forms of naturalism, find it difficult and indeed impossible to conform to some of the modern stylized methods, where they may be asked to perform, in a mask, a purely abstract part. The younger generation has had little experience of anything but naturalistic acting, though the charge of inaudibility is often unfair. Critics grow old —they grow deaf!

The amateur has fewer inhibitions to overcome than the professional, and can tackle new methods with greater confidence, but the producer in planning his production should assure himself that his company are capable of performing in the style set for the production. One has travelled many miles on the Continent to see new and successful methods of presentation stultified by a performance in the traditional naturalistic technique. Experimental theatres have found it necessary to keep a company together for several years under the direction of an experienced choreographer to supervise all movements before really successful modern work has been possible. In the authors' experience the best recruit for the stage is the trained dancer who will respond almost instinctively to a word from the producer.

To-day there are few producers who do not make use of shadows, although many use them in a rather timid and half-hearted fashion. Perhaps this is a fear inherited from the old days, and may also be due to lack of familiarity with modern high-powered focus lanterns, which, if used indiscriminately from several directions at once, produce radiating shadows, and so cause players to appear as the hub of a wheel. This may be condemned without question. No player should be lit from both sides at once by focused beams that are strong enough to throw double shadows. Sunshine is a case of motivating light that must be mentioned particularly, first because it is an effect constantly demanded, and, secondly, because the consequent shadows are difficult to make convincing. In a large theatre it may be possible to use a powerful searchlight at such a distance from the stage that the shadows of the players appear convincing, and from such a

Photo by Scott & Wilkinson, Cambridge

FIG. 71. THE "ANTIGONE" OF SOPHOCLES AT THE FESTIVAL THEATRE, CAMBRIDGE

direction that their faces are illuminated on the side turned to the audience. In most theatres the source of light is so near the players that as they move about the stage the direction and length of their shadows vary, and spoil any sense of illusion, and in this case illusion is desirable, and even necessary. It is possible to get over this difficulty by using a number of high-powered focus-lanterns at no great distance from the stage, each lighting a restricted area, but care must be taken that they are all angled correctly so that the shadows cast by them are all parallel to one another, for sunlight may be considered as parallel rays, owing to the great distance of the sun and its size relative to the earth.

Interior scenes lit by sunshine from a window at the back or sides are practically impossible to light from this motivating source alone. It may be possible to make the scene appear to be lit from a window by first illuminating the stage for general visibility without shadows, and then to use the beam from a powerful focus-lamp or searchlight through the window so that natural shadows are superimposed on the original lighting.

In building up the lighting of any scene, and choosing flooding or focusing instruments, or both, for the purpose, there is a variety of positions from which these instruments can be used. It will be well to consider briefly the effect that we may expect when using these instruments, alone or combined, from various angles.

In most textbooks examples are given of busts of other solid objects under varying light conditions. Take, however, a modern three-dimensional setting used for the *Antigone* of Sophocles at the Cambridge Festival Theatre. A photograph of this setting or rostrum placed on a turntable so that any aspect might be presented to the audience is given in Fig. 71 (actually it was the only "scenery" used on a "space" stage draped in black velvet, and the lighting was entirely from focus-lanterns directed only on the rostrum, the latter being built in easily assembled sections of "plymax" with a galvanized surface).

If this rostrum is placed on an evenly lit, shadowless stage the effect is most flat and uninteresting, and but for the fact that players can actually move on and about it, there is little advantage in its three dimensions. Lighted from above only it will certainly look more impressive but the vertical sides will be poorly lighted, and the players will certainly need additional lighting. Front lighting alone, though better for the players, will again spoil the solid appearance. If the background is anything but dead black the front lighting from balcony spots is liable to produce unsightly and distracting shadows. A spot in the footlights is liable to produce gigantic shadows on the background. Light directed from one side or from a perch focus-lantern will at once give a more plastic aspect than we have yet seen, and the perch position, moreover, will give some useful top light to the rostrum. The shadow will be long and thrown right across the stage, but this lighting is certainly possible on occasions. We have now approached what is for general purposes an excellent direction for our focus-lantern beams, an angle of 45°: both in the horizontal and vertical plane. We get the sculpturesque effect, with fairly good front and top light, and the shadow of the rostrum is short but interesting —not so long that the players will have trouble in dodging this shadow, for, in fact, it may be useful for them to retire to at some moments of the action. If we add some general flooding from the batten and corrective lighting from the footlights or F.O.H. spots, we may have a useful and practical scheme. This double diagonal angle is usually obtained by using focus-lanterns at the ends of the spot batten or, possibly better, on the ends of the balcony or side walls of the auditorium. At the moment we will not use the other weapon in our armoury—colour.

COSTUME PROBLEMS AND EFFECTS

By D. GRAHAM DAVIS

Editor of "The Gilbert and Sullivan Journal"

THERE should not be many dress problems to worry the amateur. In the main, dresses of a specified period or country are plainly indicated, but there are exceptions. One such is *Trial by Jury*. For the full effect of this opera period costumes must be used. It is, however, possible to present this work in modern dress, and there is always a strong temptation to do so for the sake of economy; the opera will, most likely, be presented with another work, and the cost of hiring or making a double set of costumes is not one that a society likes to incur. Candidly, one cannot recommend modern dress; this may have been all right nearer the date of the original production, but the piece has now become a "period piece" in every sense of the word. In fact, with *H.M.S. Pinafore* and *The Pirates of Penzance*, this little opera is now dressed in an earlier period than that of its birth—a vastly improved stage picture is the result. The plaintiff and her bridesmaids wear crinolined dresses; there are shawls and poke-bonnets for the other ladies, while the jury appear in peg-top trousers, frock coats, artisans' and farmers' clothes of the 'Sixties, with contemporary hair dressing styles and whiskers.

An effective compromise, whereby neither the society's funds nor the atmosphere suffer, can be reached by hiring costumes for the plaintiff, bridesmaids, and legal characters (although, for these last, dark suits worn under the gowns are sufficient). A convincing picture of the jury can be managed by single, stand-up, collars with cravats suitable to the period. Modern clothes, if of a nondescript and rather comical nature, will complete the attire. A dark jacket with light trousers or a light coat with a double-breasted waistcoat and evening dress trousers make a good representation of mid-Victorian masculine fashions. The hair should be dressed in the period, or wigs worn, while long whiskers, chin beards, and other facial hair should be added. The female spectators can do wonders with similar nondescript clothes, with shawls and bonnets or large "floppy" hats.

Some societies have been known to go even further than modern dress for *Trial by Jury*. Owing to a shortage of male choristers, one has seen the opera so modernized as to include women jurors! The introduction of this anachronism (to say nothing of the breach of the acting rights and traditions) is distasteful and unpardonable. Play the opera in modern dress if absolutely necessary, but never, *never*, NEVER fall into this error. If twelve men are not forthcoming, there is nothing else but to shelve the production of this opera.

A similar dress problem occurs in *Patience*. At the end of the second act the girls throw off their aesthetic pose and appear in the garb of "every-day young girls." The usual quotation for the hire of costumes does not include period dresses for this change, and it is a usual practice in amateur productions for this final entrance to be made in the girls' own dresses. One cannot lay down any hard and fast dictum that dresses of the eighteen-eighties *must* be worn, but a hint may be given which, if adopted, will prevent the intrusion of modern frocks being too startling. The officers should have long, drooping "cavalry" moustaches; if the girls wear modern dresses for the finale, then these moustaches should be trimmed to a more modern pattern—but the "tooth-brush" variety should be avoided.

So much, then, for costume difficulties. Let us turn to noises off, in which might be included "voices off." There is the chorus, "Over the bright blue sea," sung off stage in *H.M.S. Pinafore*. The choristers are invisible to the conductor, and he to them. So it is necessary to have some reliable deputy available behind the scenes. The producer or stage-manager will usually be at hand to superintend the actual entrance, and he (or she) should be quite capable of helping the musical director at this point. A similar unseen chorus occurs at the start of the second act of *Patience*, and there are also the

fairies' "Forbear" and their wailing towards the end of *Iolanthe*. The second of these is complicated by the fact that the fairies cannot be grouped together; they are standing at the entrances ready to enter. The chorus heard behind the scenes in *The Pirates of Penzance* is on a different footing. Here there is no accompaniment to the singing, nor does it form an integral part of the score.

Photo by J. W. Debenham

"Trial by Jury"

With the exception of the wigs, nothing was bought or hired for the dressing of this jury, yet the jurors looked convincingly mid-Victorian

The most important noises off occur in *The Yeomen of the Guard*. In the second act is the sudden shot from the wharf. This, for effect, should slightly anticipate the actual spoken cue—"Nay, Elsie, I did but jest. I spake but to try thee——." That is how the line is printed; not as a completed sentence, but to suggest an interruption. But it cannot be spoken in any way but as a complete phrase; it is not as though Fairfax says "I spake but to try *thy*——," and there will inevitably be that slight drop of the voice to suggest a full stop. Therefore, if the actual shot be fired on the word "try," the unexpected interruption will be far better realized. It is essential that the shot be heard to come from the left-hand side of the stage (left of the actors facing the audience).

Similarly, the position of the tolling bell in the first act of this opera is of importance. One has heard it sound in the orchestra well and from all positions behind the scenes. Actually, it should appear to be situated in the chapel—the right-hand side of the stage (again facing the audience). Its tolling, too, must not be haphazard. The first stroke coincides with the last word ("boon") sung by the chorus as the music changes from the *Allegro non troppo* of "From morn to afternoon" to the *andánte* leading up to the funeral march. The bell is repeated every eight beats, i.e. on the

first beat of alternate bars. It continues through the chorus, "The pris'ner comes," through Elsie's solo, and the following chorus. It ceases after the stroke which sounds on the first beat of the *Allegro agitato* that brings so sudden a change to the music.

Theatrical licence allows the bell to be modulated so that it may be accommodated to the circumstances. It will be loud during the music that is unaccompanied by singing, moderately loud during the choruses, and soft while Elsie is singing. The bell must not be discordant, but it should ring out as a tolling church bell, and not as an addition to the orchestra.

Two other bells come to mind. In *Trial by Jury* there is the clock that sounds the "hour of ten" as the opera begins. This is a musical, rather than a stage, effect, and should be regarded as an orchestral adjunct rather than a distinct ingredient in the opera. The luncheon bell in the second act of *Princess Ida* is first heard with the first note of the music, Florian's question and Melissa's reply being spoken through the music. The intervals for this bell are clearly indicated in the first four bars of the introductory music in the vocal score. It ends with the three chords marking the words "lun-cheon-bell" before Lady Blanche's solo.

The breaking down of the castle gates in the finale of this act is short and sharp. One hears a terrible shattering immediately after the Princess's line, "Deny them! We will defy them!" yet the noise has all but ceased, and the invaders are already appearing, when the girls reply "Too late, too late!"

A scene demanding the closest co-operation between the stage and orchestra is the entry of the ghosts in *Ruddigore*. This scene was most effectively rendered long before modern stage dimmers and such aids to changing lights were thought of. Therefore the scene will not lose any of its eerie effectiveness if one has to reduce the lights by the simple method of switching them off in batches. The stage has been in semi-darkness since the curtain rose on the second act. Further dimming begins, very gradually, as Ruthven starts his speech, "For a week I have fulfilled my accursed doom." The music starts even more softly than the *piano* indicated in the score, when the word "psalm" is reached—"Let the sweet psalm of that repentant hour. . . ." At the end of the speech the stage is so dark that only the lightest of objects—such as Ruthven's white breeches—are visible as he collapses on the step below Sir Roderic's frame.

Then comes a complete black-out and a roll from the tympani. This starts softly, is worked up to a *fortissimo*, and then dies away. When the roll is at its loudest, the frames are opened, and as soon as this has been done, the lights are imperceptibly brought up until they have reached practically the same strength as before the dimming began. As Roderic steps from his frame, a green spot light should be focused on his face, to remain there until he moves from the centre of the stage at the start of the music of "The Ghosts' High Noon."

Photo by J. W. Debenham

"WHEN HAPPY DAYLIGHT IS DEAD"

Although the second act of *The Pirates of Penzance* takes place at night, the light should not be so subdued as to hide the faces or make the stage gloomy

The picture frames may work on two systems: either the panels move bodily sideways in grooves, or the pictures are on the principle of roller blinds. However well made, and however skilfully they may be operated, a slight noise often occurs as the pictures are moved, and the drum roll is purposely there to mask such a possibility.

As the lights come up, the pictures are seen to have become animated. The return of the ghosts is similarly arranged, except that there is less time for the dimming, which must therefore be speeded up. Another drum roll covers the closing of the frames. The most satisfactory manner of opening and closing the frames is to delegate the task to those choristers who will enter otherwise than through the pictures—for barely half the ghosts are actually seen as pictures. One is thus entrusting important work to men who can be relied upon to carry it out at the exact moment. This might not be the case if the work were left to stage hands. After the ghosts have returned to their frames, the black out is followed by full lighting.

The co-operation of the musical director is called for in another aspect of this scene. It is essential that no light penetrates to the stage while the frames are being opened or closed. With the ordinary orchestra well and its lights there is a risk that some illumination may be reflected on to the stage. Not a lot, perhaps, but sufficient to allow people near the stage to see the movement of the panels. Behind the scenes, of course, it will be ensured that the black out is complete—that no light is shining anywhere where it might penetrate through a join in the scenery or be reflected over the top of the flats. The musical director should see that his players are provided with blue tissue paper with which to cover the lights on their stands during the ghost scene. The chorus, "Painted emblems of our race," will be begun in almost pitch darkness, and will similarly conclude its repetition at the end of the scene. Accordingly, the conductor will be well advised to lay his baton aside for the opening and closing of the ghost scene, and use instead an electric torch in which the bulb should be blue, or covered with blue paper.

As stage lighting was not very advanced when the operas first appeared, elaborate effects are not used. In the incantation scene in *The Sorcerer* magnesium flashes, coloured "fire," and the thunder sheet are all that will be needed. Red "fire" accompanies Wells's descent to Ahrimanes at the end of the opera. The second act is played as though at night. The second act of *H.M.S. Pinafore* starts by moonlight. The lights are brought up to full when the captain discloses himself during the attempted elopement. "Hold," he cries, and the lights are brought up to full. This used to be done instantaneously; raising the dimmers gradually, but not too slowly, is more effective. The second acts of *The Pirates of Penzance* and *Iolanthe* are night scenes throughout. In the first of these the lights may be brought up a little when the girls enter with their nightlights.

In the first act of *The Mikado*, the lights should be checked down during the finale, starting from some minutes after Katisha's entrance, but not sufficiently to become apparent until after Pitti-Sing has sung "For he's going to marry Yum-Yum." As Katisha turns in the doorway as the curtain falls, a spot should be thrown on her. In the first act finale of *The Yeomen of the Guard* the lights are brought down, almost unnoticed, during the concluding stages of "From morn to afternoon," so that "night" has fallen when the block is brought on. This persists through the remainder of the act (with no spotlight at curtain fall) and through the second act until after the number following the firing of the shot. Day then breaks, and the stage is fully lighted again by the time the trio, "A man who would woo a fair maid," is reached. A similar effect marks the end of the first act of *The Gondoliers*. Dimming begins when Marco and Giuseppe sing "Come, let's away—our island crown awaits me." The stage grows dim— more a twilight effect than a night one, but when the curtain is raised on the concluding tableau, a moonlight effect is required.

HOW TO MAKE SIMPLE PROPERTIES

By CONSUELO M. DE REYES

Producer, Little Theatre, Citizen House, Bath, and Everyman Theatre, Hampstead; Lecturer in Drama, University College, Exeter

THE manufacture of properties is a fascinating side of stagecraft, and great variety can be obtained by the use of some simple properties in conjunction with curtain surrounds.

The stage directions of a play may indicate that a window appears back centre. A simple way of making a window is shown in Fig. 1. It is composed of a wooden framework the height of the back curtain, which is either attached to a beam in the roof or weighted at the bottom. Hinged on to the outer frame are casement windows made of tile battens, nailed to a slightly stronger rim. The space above the window

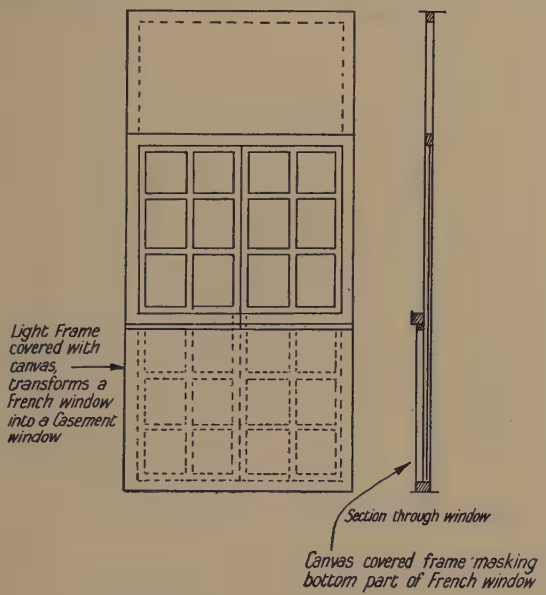


FIG. 1. STAGE WINDOW, USED WITH OR WITHOUT CURTAIN SET

opening is covered by stretching across the frame the same kind of material as that of which the curtains are made. A separate frame is useful to fit into the brace of the window to transform a French window into one with a sill. The window can be turned into a door by covering the window casement with canvas. In this way three changes of scene can be made by the use of one piece of scenery, and every Community Group is advised to get its handy-men to make a few such standard pieces.

Fig. 2 shows an effective tree made of thin

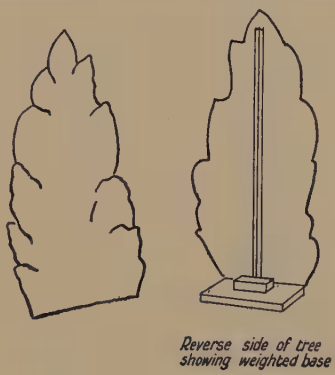


FIG. 2. STAGE TREE, MADE OF PAINTED 3-PLY WOOD

wood or beaver board. It has a flat, wooden base, on which a weight should be placed. The tree can then be put in position on any part of the stage. Beaver board, obtainable from most timber merchants, is made in sheets, approximately 3 ft. by 6 ft., and costs about 7s. a sheet. It is light, strong, and easy to cut with a fret-saw or chisel and mallet. It is better to strengthen beaver boards with battens of wood, and all the ground pieces should have bases or some fixture on the stage so that they may be slipped into position easily. The trunks or any foliage effects are quickly and cheaply made of scrim, which is a cheap hessian. The scrim should be cut into long strips with irregular edges and a few branches growing out of the top. The top end of the scrim strips should then be nailed to a batten, with the branches coming out of the trunk; these branches are then attached to the ends of the battens. The bottom end of the scrim should be weighted.

The scrim should be painted roughly with distemper paints to represent the trunk of a tree. The tree-trunk should be suspended from a beam on the ceiling of the stage. This is an effective method of treating foliage and the results look extremely well on small stages. Moreover, the branches can easily be lengthened or shortened at will. Owing to their long, slender lines, they give great height, and they can be hung either in clumps or singly. They roll up into a small space and are easily stored, as is shown in Fig. 4.

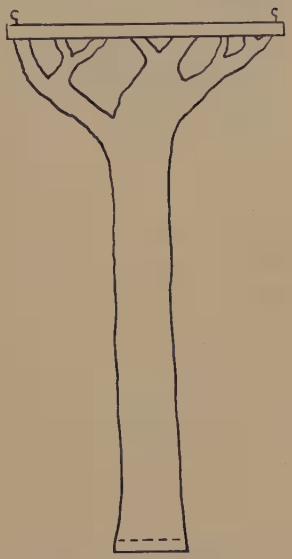


FIG. 3. CANVAS TREE, MADE OF SCRIM TO ROLL UP

A cheap way of making an enchanted forest is to procure some old window blinds or similar stiff material that does not fray at the edges. Cut your material into long, irregular strips of varying lengths like strands of seaweed. Paint or stain these strips blue, green, gold, and silver, and then tack them to two or three long battens. Suspend these battens, and you will have succeeded in making at a minimum cost a most effective setting, especially when dancing figures are moving in and out of the swaying strands of gold and silver. Beautiful stains can be obtained by diluting and mixing bottles of hat dye; these frequently give an iridescent shade.

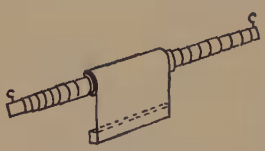
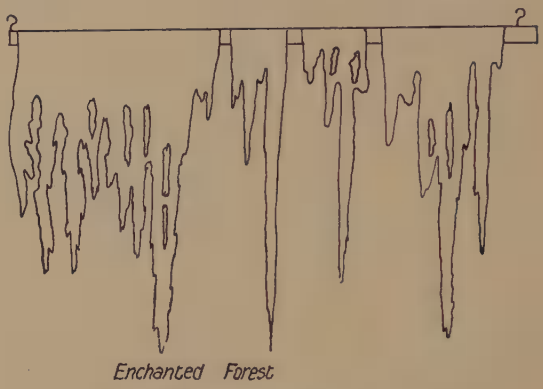


FIG. 4. METHOD OF ROLLING UP TREE

A scene can often be greatly improved by the addition of a stage cloth to cover the floor of the stage. For a woodland glade, a cloth can be made from cheap, green material, or any odds and ends of stuff sewn together like a patchwork quilt. The effect from the audience is that of undulating ground. A winding path of brown hessian sewn on to the cloth helps to create the illusion of distance, and serves to provide an excellent walk on the part of the players, who tend to follow the lines of the path. A dark cloth, on which a circle of stone-coloured material has been sewn, looks well in an architectural scene. The material of which these cloths are made need not be thick, but the cloths should be fastened down securely.

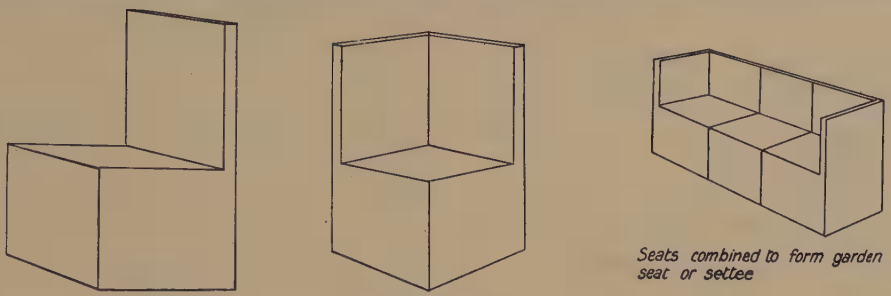


FOREST GLADE, MADE OF CANVAS OR STRIPS OF AMERICAN CLOTH

A quick method of decorating scenery or properties is to cut out patterns of coloured paper and to stick them on to a suitable base. Furniture can be transformed into period antiques by this method. A Russian production in the Little Theatre at Citizen House, Bath, once required the gleaming Russian background of minarets and spires. Every effort to secure the effect by paint or distemper had failed, when the scene-designer produced from his overall pocket one of the shining pieces of coloured tinfoil with which chocolates are often covered, and fixed it to the background. The effect was instrumental in breaking up and refracting the coloured lights. Sheets of tinfoil paper were then obtained, and with them the back scene was built. This effect has been copied successfully in big London productions.

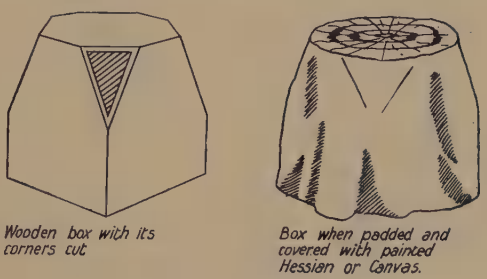
The sky will be a great factor in any stage picture that represents an outdoor scene. If possible, the actual back wall of the stage should be distempered a blue-grey to represent the sky. If the back curtain is placed a little in front of this it will give perspective and a useful sense of distance. If, however, the back wall of the

theatre cannot be used, a sky backcloth should be made of unbleached calico, which can be purchased cheaply. This should be fastened to rollers at the top and bottom to keep it taut, as it is essential that no creases should appear. The material should then be thoroughly sized, or the distemper will peel off when dry, and distempered with powder colour. The powder should be mixed with a little water into the consistency of a paste. When ready, the paint should be of the texture of cream, and capable of being applied easily. Across the bottom of the backcloth and 18 in. from it a long screen, approximately 2 ft. 6 in. high, should be placed to represent a wall. The tops of trees, cut from cardboard or Essex board, and appearing above the wall, give the stage the appearance of being at a great height. The players look down over the wall on to a landscape, which is suggested to the audience by the tree-tops. Whenever possible, a row of lights should be placed behind the low wall to eliminate shadows on the skycloth. This, again, helps to create the illusion of great distance where actually only inches exist.



STANDARDIZED SEATS

A tree stump may be made as follows: Take a wooden box, about 1 ft. 6 in. by 2 ft. 2 in. Saw off the corners at the top so that the box, when standing, tapers towards the top. Pad this well with any old pieces of felt or carpet in order to obtain an irregularly marked surface, and cover with hessian or sacking. This should be painted to represent tree trunks. Rocks on a grassy bank can be made in much the same way. A great deal of invention and artistic talent can be employed in making such things as golden goblets, metal fruit stands, etc. If possible, a cheap glass with a stem should be secured and covered with gold paint. This will dry quite hard, so that the glass can still be used for liquid. A metal fruit stand can be made from two old saucepan lids, one large and one small, soldered or wired on to each end of a small cocoa tin, and then painted with gold or silver paint. Candlesticks can be made easily from a piece of broom handle cut the required length and with a square or shaped piece of wood nailed to form the base. To the top end the lid of a small circular tin can be nailed, and the candle can be securely fixed to this by wire, and also by melting the bottom end of the candle so that it sets on to the tin. The candle can then be decorated with gold paint or colour, as desired. A large candlestick, made to stand on the floor, looks well if it is treated in the same manner, but decoration is then needed on the stem. This can be obtained by winding round the stem a strand of thin rope in the manner of a barber's pole and then gilding. Indiarubber balls cut and threaded on to the stem of the candlestick will break the hard lines and give an effect of strength.



TREE STUMP

Swords and daggers of early period can be cut from wood and gilded or silvered. Scabbards are easily made from American cloth, if it is used with the shiny surface inside. The blades of

spears can be quickly made of thick felt. Two pieces of felt should be cut the shape required and sewn together, leaving a slit at the bottom for a pole to pass through. The felt should then be secured with drawing pins or tacks, and finally covered with silver paint.

In the manufacture of all properties, it is well to bear in mind the fact that the desire is to suggest a certain object, and that no attempt should be made to imitate it in detail. Only the salient features of the object need be shown.

Everything movable on the stage, except scenery, rostrums, and clothes, is included under the definition of "properties," but if the costumes are not worn but merely carried on and passed from one person to another, they become "props," even though they have been made by a costumier.

Furniture for use on the stage should be made on the simplest and most massive lines. The most economical method is to make it on the unit system with which a few pieces can be used in combination to serve many purposes. Thus two solid chairs with upright backs can be joined together to form a throne, while with a further addition of two chairs of similar size, but with a double back, an excellent settee or garden seat is formed. Any table can be converted into a desk by placing on the centre an inclined book-rest. Cupboards, wardrobes, and chests should be made of pine, and decorated with the most striking and simple designs, stained or painted. If additional variety of stain is required, it can be obtained by dye in powder form dissolved in boiling water, and applied with a dish-washing mop. Such colours as black, brown, green, and orange, used singly or in the required combinations, will give all the natural tones of wood required. For economical reasons, it is better to avoid buying the prepared leaf when gilding as this is too expensive, but the metal powder can be purchased cheaply, mixed with oil, and applied with a soft brush. Metal powders can be obtained in many shades of gold, silver, copper, rose, and green, and, consequently, the artist-designer need not stop at solid tones, but can secure splendid inlaid effects.

Many plays contain a meal scene or banquet, and here arises the problem of foods. The best substitute for soup is sawdust or birdseed, which should be served with a ladle. Chops, steaks, and roast meat can all be made of brown bread cut to the desired shape. A fowl may be moulded with a sharp knife from a stale loaf of brown bread, and made to steam by pouring boiling water over it. If it is not desired to cut it, and its use is required for a long period, it can be made out of paper stuffing with a covering of thick brown paper, which is then painted and glazed.

An appetizing dish can be made by piling a plate with white bread and brown crusts, and then drenching it with boiling water just before it is carried on. Cold tea will make an excellent substitute for most drinks, including whisky; if red wine is required, water coloured with cochineal will give the requisite effect.

Caskets, table-boxes, and dispatch-cases can be made from cheap wooden kitchen ware, bread boxes, salt boxes, etc., if these are painted or gilded.

When a sword is used for personal adornment only it is well to restrict it to a scabbard and handle; when a sword fight is required, it is best to use the modern buttoned foils. Spears or lances should be made of wood, and far more effect will be gained if these are made long. An excellent pageant effect will be obtained by the carrying of lances at least 10 ft. high. Nothing looks more insignificant than a feeble spear, and nothing finer than a tall one. When you make spears, do not put on hollow tin points. It is far better to shape a point out of felt or wood and to silver it. Tin points invariably work loose and wobble, and eventually fall down with a clatter.

Beautifully designed lanterns can be made of soft tin riveted into shape, and smaller candelabra in a great variety of forms can be made of wooden lattice-work. Designs can be applied by means of coloured inks. If Greek lamps are to be used on the stage, avoid filling them with oil; merely use a length of taper, adjusted to last for the duration of the scene. American cloth, silvered or gilded, is an excellent medium for cushions, table-draperies, etc. Where pictures are used, they should not be framed in glass, but merely have a varnished surface, which will protect them from dust. A light wooden frame should be used.

Photo by Pollard Crowther

MISS ELSIE FOGERTY, C.B.E.

POISE AND MOVEMENT

By ELSIE FOGERTY, C.B.E., L.R.A.M.
Principal, The Central School of Speech Training and Dramatic Art

THE object of the actor's technical art is to enable him to express visibly and audibly his interpretation of character and circumstance as they are represented by a dramatist. At times he may be his own dramatist and act extemporarily, or in matter which is so slight that it has no existence apart from his performance.

The place in which he does all this is a stage, so constructed that it is visible to every member of the audience, and therefore the first business of the actor is to make everything he does on that stage significant. The audience must see everything they ought to see and must never notice anything they ought not to see. This physical representation usually takes the form of team work, and here, in addition to significance, the actor must have rhythm; he must combine his action with that of his comrades in time, in force, and in spacial movement.

The visible part of the actor's art is therefore to interpret character and circumstance with complete significance and rhythm before an audience. This is the art of mime; but it lacks the most essential element of human expression, speech. The greatest of actor dramatists began his directions to his fellows with the words: "Speak the speech, I pray you, as I pronounced it to you; trippingly, on the tongue." Here again the object of the actor is first to be significant, that is to say, to understand personally the dramatist's intention in everything that he is saying; then to be expressive, that is to say, to give out what he has understood in such a manner that it is audible, intelligible, and arresting to every member of the audience. He is not, however, a solo player; he is a member of an orchestra, an orchestra the members of which between them create an illusion of reality in the time, force, and shape of their utterance, and in so doing create the rhythm of the play from the auditive point of view.

The actor is then, first, a perfect instrument for his work; that is to say, an instrument as perfect as his physique permits him to be, and, secondly, a player on that instrument, using it for every purpose that can be required of him in each performance. The whole art of acted drama is appreciated through the eyes and the ears of the audience. Through those two doors alone the impressions of this art reach them, and, unlike painting or architecture, they are not only presented to us in space at any given moment, they pass before us in time and create as they do so the illusion of reality—only the illusion.

The art of the actor must always preserve a certain beauty and perfection of finish, which makes him seem unconscious, and a practised unity in team work, which builds up instead of destroying the dramatist's intention.

What is the technical study needed by the actor to accomplish this end? It is a study of physical poise and of audible and visible movement, so that when he plays he may show us thought in action. Voice, speech, and gesture are the three ways in which this technique shows itself. Shakespeare has pictured them for us in the same immortal passage, where he condemns the loud-mouthed and roaring delivery of the untrained actor, restricts gesture to "the modesty of nature," demands that inward vitality, which avoids all tameness, and that loyal team work, which rejects any personal effect that may interfere with the "necessary business" of the play. The foundation of all such control, whether audible or visible, lies in poise, for from this, control of the body, of the voice, and of speech develop.

(*Note. Hamlet*, Act II, Scene 3.)

To a large extent poise is a natural gift; but we lose it perhaps more rapidly than any other gift, unless we constantly work for suppleness and control.

Look at the figure of this athlete; the first things that strike you are the proportion and balance it shows. Some of this is due to the Aesthetic Canon of Sculpture; the head is slightly smaller, and the thigh probably slightly longer,

than those of the average man; but the impression is lifelike. The contour is neither meagre nor fleshy; it is so exact a "paste and cover" to

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the bones, so perfectly knit with nerve and muscle, so compacted, that we seem unconsciously to realize the function of every plane. We should expect such a body to move surely, swiftly, without effort or clumsiness. The impulse to action would achieve instant fulfilment.

The balance of the figure is interesting. A line from head to supporting foot is vertical. The feet arrest the forward fall of the weight exactly, so that it rests slightly more on the ball than on the heel of the foot. It is easy to realize that the muscles not in use are relaxed, so that the limbs swing freely.

All this is in obedience to the true law of muscular action. Every impulse to movement requires the relaxation of one set of muscles, side by side with the contraction of their antagonists. Lay your hand palm downwards on the table, draw up the fingers smartly, without raising the wrist, and you will see the back muscles of the fingers relax. Now repeat the action, trying to keep the back muscles stiff, and straight, and you will feel as if you were drawing up a heavy weight. The man who tries to move with the idea of weight and strength foremost in his mind will be expending this useless force every time he lifts an arm, or breathes, or tries to walk upstairs. Proportion of muscular action is, therefore, a first condition of poise. Its achievement depends largely on mental intention in movement. Games and athletics, if they are varied and purposeful, produce this instinctive muscular balance better than drill, or physical exercises, which have no mental object to co-ordinate them. The young actor cannot afford to keep up an over-developed and exaggerated muscularity. He seldom has the time to play elaborate team games, but in his stage training he should learn as many vigorous, significant, and aesthetic methods of action as possible. Fencing, mime, one of the vigorous and beautiful forms of Greek dancing created exclusively by men athletes, National dancing, and the deportment movements devised for men in the old Court dances of the seventeenth and eighteenth centuries form a good curriculum. Fencing is the easiest form of physical culture to keep up in the daily weariness of touring life, or of a long and exhausting "run" in towns. Once a really fine dancing physique has been developed in youth, any one of the fashionable dance crazes, which sweep the stage for a few months, and then finish, can easily be picked up in a few lessons. But the fundamental balance and the complete physical beauty of movement that lie behind all great dancing must be acquired first.

(*Note.* See *The Revived Greek Dance*, Ruby Ginner (Methuen).)

THE PRODUCTION OF RELIGIOUS PLAYS

By E. MARTIN BROWNE
Director of Religious Drama for the Diocese of Chichester

THE producer is appointed and his play chosen. He has now to cast and plan his production. In the former task, he will be actuated by most of the same motives as his secular brethren, but also by one or two that apply only to Religious Drama. His play, especially if it be on a New Testament subject, is mainly concerned with spiritual matters, and needs actors who understand them. The actress who, at rehearsal, in preparation for her first entrance as an angel, nonchalantly placed her handbag on the altar, was obviously miscast for the part, as her performance proved. But the opposite mistake is equally dangerous. To cast the best girl in the village for the Madonna, although she has a flat voice and no chin, is to bring the Christmas story into contempt. The actors, especially of the chief parts, must both have the Christian outlook (not necessarily in an orthodox form) and be able to express it in a positive and attractive manner.

Photo by Malcolm McNeille, Chichester

"THE ACTS OF SAINT RICHARD" AT CHICHESTER

Against an old wall of the Bishop's Palace. This open air stage was only 18′ by 12′ on top, but slopes of the full width on all four sides greatly increased the playing space and gave dignity and variety to movement and grouping. The use of a banner as backing to a scene may be noted. This photograph was taken from the side at an actual performance.

One other recommendation should be made a rule. *No names* should be given in religious productions. This rule of anonymity has been adopted with success in some secular companies, notably the Maddermarket Theatre at

Norwich. In sacred plays it is essential, both to place the players in the right atmosphere and also to communicate the nature of their offering to the audience. "And here we offer and present unto Thee, O Lord, ourselves, our souls and bodies, to be a reasonable, holy and lively sacrifice unto Thee." There are to be no big- or small-

"The Coming of Christ" in Lancing College Chapel

A natural stage of great beauty, dressed solely with banners, shields, and fine costumes by the late Charles Ricketts, R.A. All the actors were boys. Spot lighting only.

part actors, no "stars," no "building up" of individual parts; the play is one offering made by all, without thought of self, yet all giving of their best.

The planning of the production needs the same kind of care as does that of a secular play. A "production-copy" must be made; the words and "business" of each actor progressively imagined and written down; the necessary properties and scenery and costumes put in hand. In making the "production-copy," the religious producer needs to realize that, though the *tempo* of his play may be smoother and more even, and some forms of violent emotion (anger, for instance, or loud laughter) may not occur, the structure of the play must still be dramatic, the climaxes must still be built up, the characters still be clearly defined. So he may avoid the dullness of many religious productions, which have no form nor character.

It has been noted that naturalism is not wanted in Religious Drama. In particular, the exact sense of *place*, such as is given by a drawing-room or kitchen set to a domestic comedy, is scarcely ever desirable. The tendency of the religious play is rather to parallel the Elizabethan method, wherein the stage is always a stage—a platform set in the midst of the audience, who never regarded it as a picture of somewhere else (as we regard the proscenium-frame scene). The location of scenes is either undefined, or is altered in the audience's imagination by the advent of

different sets of characters and their talk. Only a rude shelter, for instance, will stand for the stable, and the characters will not play all the time inside it; but it will be clear, when Joseph says—

> But we must gather all our gear,
> Such poor garments as we wear,
> And put them in a package,

the audience; sometimes speeches are made to or by characters over the audience' heads. This method needs to be used with discretion. It may confuse the spectator, and may bring the actor so close to him as to destroy the illusion of character, especially with inexperienced actors who cannot keep "in the part" under such a

Photo by Pollard Crowther

"DISARM" IN ST. ANNE'S, SOHO

A platform was built over the choir stalls. This picture was taken with the church lights on, but the effect of the spot-lighting can be seen; the dimly-lit figures in the background are ghosts.

that he is inside the building; and equally from:

> Ah, Lord, but the weather is cold,
> The fearfullest freeze that ever I felt,

that he is outside.

As this type of play seeks to draw its audience into common feeling with itself, many producers go further, and jump the boundaries not only of place on the stage but also of the stage itself. Characters enter at the back or sides of the auditorium, and "journeys" are made through strain. But in the main it has great value, and is in the tradition of Religious Drama we inherit from the Middle Ages, where we find Herod directed to "rage in the pageant (-wagon) and in the street also."

The attitude to Religious Drama above described finds natural expression in the production of a play in church. It is only in the last few years that many churches have been opened to plays, and there is still a considerable body of objectors. Accordingly, those responsible for a

play in church have a special obligation laid on them to ensure that worship is not interfered with, that reverent behaviour is maintained, and that the performance is made, by the care and hard work of all concerned, worthy of the sacred building.

Further, it must be realized that here conditions are entirely different from those of the theatre. The play must fit into the church, using the architecture of the building and not altering it in any noticeable particular. No front curtain or scenery should be allowed, for these turn the church into a hall. Any curtaining at the sides and back must be hung on *taut* wire or rods and must be as little prominent as possible. It is desirable that a back curtain, if used in an Anglican church, should at some time be withdrawn to show the altar. The platform must be high enough to enable the congregation to see (craning of necks is not conducive to devotion), which usually means about the height of the pew-tops; at this level it is not too noticeable when empty. It will often be found useful to build *slopes* instead of steps leading to the platform, especially at the back; this gives greater freedom of movement at all speeds.

Without a front curtain, all entrances and exits have to be made in view of the audience. This renders the choice of plays more difficult, since only those made or adapted for such treatment will serve. There are, however, an increasing number of such plays being written; and those others which do not depend for effect on the tableau type of "curtain" can often be adapted by the producer. Still tableaux, which necessitate a front curtain, should not be given in church, unless it has a screen into which curtaining can be introduced without spoiling its appearance.

As scenery is denied, the visual effect of the production is made by the players seen against the dark and spacious background of the church. This is a beautiful and mystical effect. It is obtained by the use of concentrated lighting, covering only the acting area. Thus, the players appear out of darkness, play their parts glowing in light against vast spaces of dimness, and fade again. Spotlights are of course the main source of such light; they may be concealed behind pillars or woodwork, and must be on dimmer-control to get the right effect. These points are illustrated by the accompanying photographs.

Another device useful in church production is *multiple* stages. The old Mystery Plays were played thus on the Continent; they had a "station" or small stage for each scene or group of characters. Modern multiple staging is not so elaborate; three or four stages are placed in different parts of the church and the drama passes between them, sometimes taking place on two, or even three, at once. For examples of this see Nos. 3, 4, and 5 in Messrs. Philip Allan's Religious Plays Series.

The rehearsal period for a religious play will reveal a number of inhibitions in some players' minds. They must be helped to overcome their shyness at giving life to what in their minds has hitherto been a mystery, veiled from close examination. And, towards the end, they will need just the same pressure as secular players do, to gain speed and smoothness. The lack of this final stage of rehearsal has spoiled many a religious play.

Meanwhile, preparation should also have been going on "in front." Religious Drama is new, and audiences need to be told what they will see and how to approach it. If the play is in a church, there is the seating question. Seats may not be sold, but may be reserved free of charge, and it is the writer's experience that if anyone will undertake the task of booking all the seats in the church, they will be amply repaid by happy congregations and increased collections. Pews are not comfortable, and people appreciate being relieved of a long wait in them before the play begins. If, however, any of the congregation must be seated early, suitable music should be provided to beguile the time.

Religious Drama, even more than secular, depends for its success upon the willing co-operation of all concerned; and it is a large part of the producer's task to commend the play and his plans for it to his fellow-workers in such sort that they will give of their best to the perfecting of a beauty worthy of its subject.

The Religious Drama Society, 28 Westminster Palace Gardens, Artillery Row, London, S.W.1, is the clearing-house for all information. Subscription 5s. per annum.

See also *The Production of Religious Plays*, by E. Martin Browne, Philip Allan, 2s. 6d.

ADVICE TO INTENDING CRITICS

By S. R. LITTLEWOOD

Dramatic Critic, "Morning Post," Past President, Critics' Circle

HAVING tried to suggest the usefulness of good criticism to the theatre, I must now approach the most ticklish task of all. I must try to express the value of the theatre to the journalist, and, if possible, proffer some morsels of advice to the young playgoer who wants to take up dramatic criticism professionally.

It would be easy, of course, to answer such a demand with the hackneyed old rejoinder that the "intending critic" would do best to intend nothing of the kind. But this, I am afraid, is not my attitude. I myself have devoted the better part of a lifetime to the work. Though there are many things in my career that I regret, this choice is not one of them. As a branch of journalism, dramatic criticism has an outlook upon both Life and Art together afforded by no other. Partly, perhaps, for that reason, it has employed some of the finest minds ever devoted to the service of newspapers. I say "newspapers" advisedly; for I must start with a note of warning to those young people—and how many they are!—who want to begin at the end. They want to rush into "volume form." They would air opinions before they have had the experience which can alone make those opinions of any great value. They are apt to look with the impatience of youth upon what they consider "mere journalism." Such must be told frankly that, whatever future they contemplate, unless they are ready to learn how to be competent journalists and to take a pride in being so, they had better leave dramatic criticism—as a profession—alone.

It is all very well to talk of essays in periodicals, of collected excerpts, and of footnotes to biography. These have their rightful place on the desk and bookshelf, together with speeches, sermons, table-talk, and a mass of other accidental literature. I myself have found the writing of books on all kinds of subjects pleasant and profitable. The re-publishing of newspaper criticism itself, when it is spontaneously demanded, is a valuable recognition. But in the main the one thing that matters practically to the theatre and to the critic as a professional man is active and accredited newspaper embassage. Nearly all the critics whose work has been worth putting into covers—from Lamb and Hazlitt onwards—learned their job as newspaper representatives. This is largely because criticism of the stage must be focused at a particular time, upon which a whole crowd of influences are concentrated. In this it differs from that of books and pictures. They can be treated just as well—if not better—centuries after. With them the critic does not need to catch, and react to, an effect which can only arrive at a certain moment, in a living environment which will never happen again.

It may be said that some famous dramatic criticism is based upon memories hoarded over years. I have failed, however, to find a single instance in which anything more than a dim, scrappy reminiscence is supplied by these belated and isolated pronouncements. When they are of any use, they are nearly always the ultimate form of ideas which had first registered themselves, and been duly set down, long before. Even if this were not so, I should be sorry to advise any young man to go in for professional criticism with no other hope than that of leaving behind him tributes to a remote past, or of publishing these when he is in his dotage. The odds are that they would never be published at all. He would have died of starvation meanwhile.

Another difficulty is with the equally large, if not still larger, number of young people who want to be critics just so that they may become playwrights. Here example is a little divided. There are undoubtedly some, though comparatively few, good playwrights who have also been good critics. These tempt us to forget the many indifferent critics who have been indifferent playwrights, and might have done much better in either vocation if they had begun with it and stuck to it. The problem must, I think, be allowed to solve itself. Nothing will stop a man

of real creative genius—or, indeed, anybody else—from writing plays. It is good and natural that this should be so. The successful dramatist's reward is so great that something must be radically wrong about anyone concerned with writing and the stage who does not make the attempt early in his or her career. Walkley used to aver that he had never written a play; but this was with a twinkle of the eye, and he never said that he had never tried. In later life, as a busy and well-paid official, he simply had not the time. Shaw was an acted and well-known dramatist long before he became a dramatic critic. Archer was writing plays all his life—not to his immediate advantage, in spite of his luck at the finish. I remember talking with the late James Welch in his dressing-room on the first night of the afterwards successful farce, *When Knights Were Bold*. The play was not going too well. He put this down to the apathetic demeanour of the critics present. "I know those —— critics," he exclaimed, shaking his fist in the direction of the auditorium; "disappointed dramatists, every man jack of them!"

Playwrights

Allowing for some heated exaggeration, the taunt had at that time a basis of truth. But I do not think it would hold good to anything like so great an extent now. At most, not more than three new plays were then produced in the West End each week; so that dramatic criticism for a single paper could not be described as a whole-time occupation, and salaries were commensurately small. Nowadays, with a new play nearly every night and often more of them than one, a dramatic critic has at least twice as much work to do as he used to have. Also, without any fabulous prospects, a moderate living is to be made out of it. This being so, only fierce ambition, extreme toil, and miraculous versatility can couple the writing of good plays and of good, regular, everyday criticism. Even when the double event is achieved, one or the other—if not both—must suffer. It is possible, to be sure, for the dramatist with critical experience to keep on writing articles and book-reviews, as do Mr. St. John Ervine and Mr. Ashley Dukes. But both of these old colleagues of mine were tentative dramatists before they were critics, and both have wisely given up the daily practice of criticism.

So I would say to the young man who looks upon criticism just as a stepping-stone to playwriting, that he has got things the wrong way round. If he has not yet made a vigorous start at playwriting, no amount of critical practice will ever light the creative spark. He must recognize, like many good and even great men, that he was not born to be a dramatist. If, in these circumstances, he still goes into criticism with the idea that it will, by some sort of magic, change him into one, he will only meet with frustration and probable unhappiness.

If, on the other hand, he has already begun to turn out plays of even the faintest promise and is conscious of power to write more, a spell of criticism may help. But even then he will have to reckon with the more and more exacting and competitive labours of modern newspaper life. There is considerable danger that he may not be able to get out from what will seem to him drudgery to do the work he wants to do. I have seen this happen. It is, if anything, a more painful spectacle than the other. For the born dramatist, the stage itself seems to me a much better training-ground than criticism, especially as modern repertory theatres offer chances more varied than any known to the elder generation, so many of whose young people had to eat their hearts out in everlasting tours of third-rate melodramas. The experience to be got in helping to stage a round of classics with a struggling semi-amateur company is likely to be more useful to the budding dramatist than anything he will learn in a newspaper office, which will tend to make him—as it should—a critic instead. The all-important thing for him, either way, is that there should be as many outlying adventures between whiles, at home and abroad, as he has pluck to enter upon. The less literary these are, so much the better.

The Born Critic

I can come now to that curiously rare personage—the man or woman who is a born dramatic critic—that is to say, a born journalist with a love of, and instinct for, the theatre, untainted with personal vanity or idle delusions of other kinds. To anyone who answers this description and needs to know how to become a dramatic critic, there is no question as to the first essential.

It is that he should make himself an expert newspaper-man. The difference between the competent critic and the amateur is not that he goes to theatres and sees plays. Everybody does that. It is that he is able to turn out on the spot —or at an office immediately afterwards—a clear, bright, and accurate assessment, which has an interest and character and entertainment-value of its own and is something that everyone will want to read. He must be at once lively and judicious, and be so at break-neck speed and with every sentence and paragraph formulated as it comes to an exact number of words. This rapid blending of character and truth, the seizing of salient points, and the exercise of imagination capable of conveying ideas into immediate print cannot be managed without experience. How is that experience to be got?

Newspaper Work

My own feeling is that by far the best way for the young would-be critic to find this experience is by taking the theatre for granted and beginning with general newspaper work. The all-round journalist who is, and is known to be, keen about the theatre will get his opportunity long before the exclusively theatrical student. He will also be more likely to make good with it than the man who has still to acquire a sense of proportional values and other instinctive promptings which come naturally to the trained mind and hand. I myself went through the provincial "mill"; and owe an incalculable deal to it. I had done practically everything on the editorial side of newspapers, both in town and country, before I was given my first appointment as dramatic critic for a London daily. It was on the strength of a notice of the first performance of Forbes-Robertson's *Hamlet* at the Lyceum, written from the third row standing behind the gallery. Granted wide reading and ardent playgoing—without which there would be no hope for him at all—I do not think the intending critic who takes the trouble to be a journalist first need fear missing a few seasons of specialized theatrical knowledge. This will come soon enough. I can assure him that after twenty or thirty years he will find that he knows, if anything, too much. To keep young of heart and in sympathy with the supposed new movements which are always cropping up he will have to be constantly deciding what it is best to pretend to have forgotten.

I am often asked whether a university training is a good thing for an intending critic. Of course it is. It is so particularly just now, when not only Oxford and Cambridge, but London University and others, are paying a remarkable amount of attention to the theatre, both officially and otherwise. I do not believe in specializing too early. The groundwork—classical and modern—must be broad and thorough. All the lectures on dramatic theory—inspiring though they may sometimes be—will not replace sound scholarship and the mastery of at least three languages. Meanwhile, to be in the swim of the theatre-"groups" is a great thing. The Oxford University Dramatic Society and kindred amateur clubs elsewhere have borne notable fruit among critics as well as among actors and dramatists. They will, I think, do so still more. It is to be remembered, however, that journalism has to be learned afterwards just the same, with or without a university degree. This is the shock in store. The undergraduate essay, with its parade of borrowed views, its assumption of knowledge, and its fear of expressing sincere and simple-hearted enthusiasm, is generally an exact example of how dramatic criticism should not be written.

Sincerity

We will suppose, then, that some young friend has been to a university, has had some drilling in journalism, has gone about the world just as much as his pocket and temperament have made possible, and is being given his chance in the theatre. Some little hints born of long service may be useful. The chief of these is that he should resist any temptation to sneer, or to court cheap notoriety by those spiteful epigrams which are so easily concocted. They help nobody. They do not instruct old playgoers or make new ones. In the end they are certain to bring their revenges upon the critic himself. At the same time absolute candour, sincerity, and independence are essential. I have always remembered the dictum of one of my earliest and most respected editors. "Say just what you like, my boy," he used to tell me, "so long as you sincerely think it and have reason for the faith that is in you.

I don't mind who it is you go for. All I ask is that you should be glad if the play is a good one and sorry if it is not." How natural and reasonable a point of view it seems! Yet I have again and again known young critics—and not only young ones—hailing some ghastly failure with delight as giving them scope for throwing paper-pellets with impunity. This sort of thing only gets dramatic criticism into disrepute without betraying an attractive personality in the critic.

More than any other—on account of its vitally practical effect—dramatic criticism should be constructive rather than destructive. If destruction is deserved, criticism is all the more deadly in its power when it is known that the critic is a true lover of the theatre and not given to unnecessary attack. By constructive criticism I mean that which encourages good and struggling work, builds up reputations by persistent interest, interprets ideas that might be misunderstood, creates in the reader a wish for what is best in the theatre, and offers the suggestion of new possibilities. Young critics may be warned against a kind of "constructive" criticism which is boring to everybody and of no use to the theatre. This is the bringing in of niggling and purely technical matters—little points of setting, construction, or stage-management which would often be far better dealt with in a letter to, or talk with, the producer, playwright, or actor. This is the besetting sin of many young academic critics, desirous of revealing a nascent understanding of playcraft. I have always found it well to keep in mind that in the newspaper one is writing not for the theatrical manager but for the public, most of whom will not even see the play and are only confused by contention over trifles.

To those who have practised dramatic criticism for any length of time there is a very plain answer to the long-vexed question as to whether it should be impressionistic or informative. It must be both. I have no patience with some current criticism which purports to be so exclusively impressionistic that it conveys no idea of what the play is about, whether or not it is worth seeing, what kind of production it is, or who appeared in it and in what characters. This is not criticism. It is just tomfoolery. It lives only in circumstances definitely hostile to the theatre—a state of affairs which sometimes does occur, but which I need hardly take into account.

The older I grow the more I find it advisable and possible to rely on my own sub-conscious impressions. I have found these to be always right, as against any argued or external representation to the contrary. I do not believe in thinking out my notice during the play—as so many have to do. I believe in being an absolutely natural playgoer up to the fall of the curtain; then, an absolutely unnatural journalist. With impressions collected, good journalism demands that one should be just as informative as time and space permit.

I have a great belief in telling "the story." This is not, however, as so many think, "the story of the play"; but a story of one's own choosing and forming and telling, corresponding to that of the play but entirely different in its emphasis. One cannot set it down too strongly that the incidents of a play are not events. They never happened; and a record of them is the dullest of dull reading. What has happened is that a certain number of people have gathered together and, by the arts of the dramatist, actor, designer, and musician, should have been moved to various emotions and, perhaps, have received some intellectual enlightenment. This achievement—or lack of it—is what the critic has to convey before he can do anything else. His story has to suggest in a few lines, to a cold and unprepared reader, an effect it has taken the people on the stage three hours to produce.

This may seem a humble beginning of dramatic criticism; but, as a matter of fact, the expression of a play in its quiddity is as difficult as it is important. The young critic who has learnt to do this one little thing well is already far from being a useless monopolist of the newspaper office's complimentary pleasures.

SOME MODERN TENDENCIES

By HERMON OULD

Author of "The Dance of Life," "The Moon Rides High," "John Galsworthy," etc.

THE convention of the well-made play, which only came into existence during the latter part of the nineteenth century, has been losing ground ever since the psychological upheaval of which the Great War was either the cause or the expression. The neat compactness of the realistic play, however significant in content, seemed an inadequate vehicle for the tumultuous emotions and feverish groping of a generation whose ideals had been shattered by a cataclysm so stupendous that all standards of conduct and all bases of judgment had to be reconsidered.

Most of the established playwrights continued in the technique which they had perfected, for any deviation from the normal is regarded with disfavour by those who have come to accept a convention; others clung to the principal features of their method, but showed their awareness of changing conditions by somewhat tentative innovations. The symbolism of *The Skin Game* and *The Forest*, and the somewhat cinematographic technique of *Escape*, are indications of Galsworthy's responsiveness to post-War tendencies. But it was the new-comers, and particularly in Germany, who more deliberately cast off the shackles of the realistic method and endeavoured to create new forms. Some of them were entirely unsuccessful; some produced, as if by chance, interesting works which remain without progeny; and some evolved new methods which enabled them to extend the scope of theatrical art and enrich our knowledge of human nature.

Expressionism

Theorizing was rife, and among the many new words which came into existence "Expressionism" was the most employed and the least understood. It was apt to be used to connote all forms of dramatic art save the realistic; dramatists as diverse as Pirandello, the Čapeks, Ernst Toller, and George Kaiser were lumped together indiscriminately, and with some dramatic critics the word became a term of abuse. Few plays could be justly labelled expressionist. One of the most famous, George Kaiser's *Gas*, may be taken as a good specimen of the method, exemplifying both its weakness and its strength. The expressionist endeavours to show you *the thing in itself*, shorn of such impedimenta as character-drawing, realistic local colour or normal plausibility. He does not aim at creating human characters; his object is rather to create a series of platonic ideas and show them in relation to one another. For this reason the dramatis personae are not given names, for that would particularize them: they are labelled in such a way as to indicate their status or function. In *Gas* we have The Engineer, The Gentleman in White, The Billionaire's Son, The Mother, and so forth. "Gas" presumably symbolizes those formulae in modern civilization which appear to work, forces which make for material success yet lead to spiritual disaster. The play opens with the appearance to The Clerk of The Gentleman in White, who may be taken as a symbol of terror. There is eventually an explosion; the factory is razed to the ground; thousands of workers are maimed or killed. The Billionaire's Son (the idealist), beholding the ruins (Europe after the War), seeks to build anew, discarding the old formulae, but The Engineer will not admit any fault in his calculations. There are exciting scenes which give scope for the rapid interplay of conflicting ideas, and the climax comes when the workers, having to choose between The Billionaire's Son (the idealist) and The Engineer (purveyor of old destructive ideas), again choose the latter, acclaiming, as is the way of mobs, the one whom they had formerly reviled.

This bald *résumé* of the plot is not fair to the play, but it may serve to show how the expressionist method works. Generally speaking, it does not lend itself to subtlety; the symbolism is apt to be obvious lest it should be misunderstood, and in denying himself the right to exploit the

infinite varieties of human personality, the expressionist robs himself of one of the most potent ingredients of the dramatist's magic brew.

Ernst Toller

Ernst Toller, in *Masse Mensch* ("Masses and Men"), also employed an expressionist technique and showed what could be done with the method in the hands of an author with an unfailing sense of the dramatic. Here again the persons of the play were not characterized—each of them was a symbol, a force, an idea; but the flaming intensity of the dialogue, rising frequently to poetry of a high order, and the vividness of imagination in developing the theme, made characterization unnecessary.

But expressionism, rightly so-called, is obviously limited in its applicability, and it is doubtful if any playwrights are now employing it exclusively. Like cubism in the plastic arts, its influence has outlasted itself: the course of many of the most significant playwrights would have been quite different if expressionism had never existed. Its chief claim to our thanks is that it pointed out one way of escape from the bonds of realism; many others have since been discovered.

Toller himself has never written another entirely expressionist play; nor has he ever written another realistic play. In *Hoppla, wir leben!* ("Hoppla!") a play about the Berlin revolution of 1919, he made use of a mixture which, in the hands of a producer of genius, Erwin Piscator, was brilliantly effective. There is not space here even to mention the many innovations which he introduced into his play. Scenes which are relatively realistic are interspersed with "cinematographic interludes," showing the uprising of the people, factories with streams of workers, and so on. One act is set in a hotel, of which all the rooms are visible to the audience, the light darting about from one room to another as the action shifts; another scene shows a number of prison cells, and curious mechanical devices were invented to show the means by which prisoners communicated with one another. The dialogue, never entirely realistic, sometimes breaks all bounds and becomes frankly rhapsodical. The chief character, Karl Thomas, dazed by the world in which he finds himself after some years' incarceration, soliloquizes aloud—

> When others creep into the shadowy bosom of the night, I see murderers lurking everywhere, the evil workings of their brains exposed to my gaze . . .
> I have lost my hold on the world.
> The world has lost its hold on me.

It is perhaps in this matter of dialogue that the revulsion from realism is the strongest, and it would be fairly safe to prophesy that the days of attempted verisimilitude in language are numbered. Its best early exponents in England—Stanley Houghton, Elizabeth Baker, Harold Brighouse, for example—wear a somewhat old-fashioned air nowadays; and even the artistic compromise effected by such authors as Galsworthy, Granville-Barker, Somerset Maugham, whose feeling for words forbade them to reflect too faithfully the language of common speech, is unlikely to hold sway much longer. A language which was once at the service of Shakespeare, Marlowe, Beaumont and Fletcher, Dryden, Congreve, Goldsmith, and Sheridan, will not forever tolerate a convention which clips its wings, stunts its growth, and limits its medium of expression to a common denominator imposed by the unenlightened and inarticulate. Poets will victoriously enter the theatre again when it is realized that without them the theatre is a body without a soul. Meantime, they are creeping in by the back entrances, insinuating their gifts slyly instead of openly.

Sean O'Casey

There is Sean O'Casey, for instance. Having achieved success with two or three realistic plays, in which the poet was for the most part in shackles, he disclosed his hand in *The Silver Tassie*. For perhaps two-thirds of its length it is naturalistic, but the second act is openly poetic —some would say expressionistic. In this we are shown the War, not as it physically was, but made manifest by language intensified and heightened to express the *emotion* of war. And when the soldiers come in from fatigue, they do not address one another in the unrevealing speech of exhausted tommies, but chantwise, thus—

> Fourth Soldier. Twelve blasted hours of ammunition transport fatigue!
> First Soldier. Twelve weary hours.

SECOND SOLDIER. And wasting hours.
THIRD SOLDIER. And hot and heavy hours.
FIRST SOLDIER. Toiling and thinking to build the wall of force that blocks the way from here to home.

Chants and rhythmic speech make up the whole of the act.

SECOND SOLDIER.
God, unchanging, heart-sicken'd, shuddering,
Gathereth the darkness of the night sky
To mask His paling countenance from
The blood dance of His self-slaying children.
THIRD SOLDIER.
Stems of light shoot through the darkness,
Fierce flowering to green and crimson star-shells,
Glowering their eyes of hate where once
Danced the gentle star of Bethlehem.

The last act, superficially realistic, also snaps its bonds, and, mingled with normal speech, we find a passage in free verse like this—

HARRY. Life came and took away the half of life.
TEDDY. Life took from me the half he left with you.
HARRY. The Lord hath given and the Lord hath taken away.
TEDDY. Blessed be the name of the Lord.

Sean O'Casey's later play, *Within the Gates*, outstrips even *The Silver Tassie* in its disregard of literal verisimilitude. Formal scenery, formalized costumes; chorus and solo songs; symbolism and realism, poetry and plain prose, all have their place in a work which, tentative as it is, is likely to hold a permanent place in the history of English drama.

EUGENE O'NEILL

The intense vitality of the American theatre is one of the most enheartening of post-War phenomena. Experiments of varying degrees of importance have been made, more in staging than in writing, notably by Elmer Rice who, in *The Adding Machine*, used a somewhat confused medium to inveigh against an age which threatens to make machines of men. The play was a mixture of realism, expressionism, and something neither one nor the other but vaguely poetic or fantastic. The transition from one plane to another was not convincingly fused or contrasted, but there is much that is theatrically effective in the play, which is obviously the work of an alert mind, keenly aware of the needs of theatrical expression.

But it is Eugene O'Neill who stands head and shoulders above all other American dramatists, for the originality of his ideas, the venturesomeness of his technique, his superb vitality, and astonishing versatility. Even his earliest plays, nominally naturalistic, show signs of impatience with the medium, and quite soon he threw over conventional forms without apology and steered a course of his own. *The Emperor Jones* is far removed from the well-made play, and *The Hairy Ape* might legitimately be called expressionistic. Its hero, a gigantic stoker on an ocean liner, is no normal human being, but the embodiment of brute power, proud of itself and aware of its own importance. The language employed is not the language of ordinary human beings; it is based on Yankee slang but is raised to almost poetic heights. Thus—

> Sure, only for me everything stops. It all goes dead, get me! De noise and smoke and all the engines movin' de woild, dey stop. Dere ain't nothin' no more! Dat's what I'm sayin'. Everything else dat makes de woild move, somep'n makes it move. It can't move without somep'n else, see? Den yuh get down to me. I'm at the bottom, get me? Dere ain't nothin' foithur. I'm de end! I'm de start! I start somep'n and de woild moves. It—dat's me! De new dat's moidern de old. I'm de ting in coal dat makes it boin; I'm steam and oil for de engines; I'm de ting in noise dat makes you hear it; I'm smoke and express trains and steamers and factory whistles; I'm de ting in gold that makes it money.

Since *The Hairy Ape* O'Neill has gone from experiment to experiment, each of them interesting though not all of them successful. Perhaps the most significant is the introduction of spoken thoughts in *Strange Interlude*. The suggestion that this is merely a revival of the aside and the soliloquy, conventions which were abandoned with the advent of the naturalistic play, is superficial. The naive interjections of which the old asides consisted bear no relation to the method by which O'Neill enables the audience to follow the intricate ramifications of his characters' thoughts and to share in the omniscience of the author. In plays where the psychological content is paramount, the method has a great deal to recommend it, and it is improbable that *Strange Interlude* will be the last play of its kind.

FRENCH INNOVATORS

Expressionism has not found many converts in France, though even there its influence has not been negligible. More significant pioneering has

been done, however, by authors who have taken other paths. H. R. Lenormand, for instance, far from showing any tendency to disregard the subtleties of characterization, has probed deep into the sources of behaviour and found inspiration in the theories of psycho-analysis. The art of Jean-Jacques Bernard is even further removed from expressionism. His plays are remarkable for their delicacy—an intangibility infinitely remote from the bludgeoning attack of the more blatant expressionists.

His plots have an artful simplicity which might lead the unwary to assume that they are almost childishly ingenuous. In reality, his work abounds in over-tones which can only be heard if the ear is attuned to the delicacy of his medium. He has been credited with basing his work on a *théorie du silence*, but has properly repudiated the suggestion on the grounds that no artist works to a theory but follows the dictates of his artistic conscience. He believes that the theatre is above all the art of the unexpressed, and the action of his plays might almost be said to take place between the speeches. "The theatre has no worse enemy than literature," he once said; literature "expresses and dilutes what should only be suggested." Although this statement reveals a curious misunderstanding of the function of literature, it is a useful indication of Jean-Jacques Bernard's attitude to the theatre.

It has not been possible to mention here any but the more prominent innovators. Among several others who might usefully have engaged our attention are Pirandello, whose explorations into the nature of reality are perhaps less evidence of a desire to reform the drama than of a preoccupation with psychology, and the brothers Čapek, whose *The Insect Play*, an elaborate allegory of post-War Europe, was improbably designed to open up new theatrical paths; these and others—Jean Cocteau, C. K. Munro, W. B. Yeats, Philip Barry, for instance—have demonstrated that the well-made conventionally-constructed play is not the be-all and end-all of drama and that the theatre is not likely to die of inanition.

A Personal Note

To avoid the charge of disingenuousness, I may perhaps be permitted to add a short note concerning some of my own plays. *The Black Virgin* (1921) is a play of intensive symbolism. The title itself is derived from the curious fact that the peasants in the little Bavarian town where the play is set used to blacken the images of the virgin inside and outside their houses in imitation of church images which had grown black with the grime and soot of ages. "That is how it is with us here," says Lena, the chief character; "we collect habits and customs by mistake or misfortune and then we worship them." Briefly, the symbolism of the play is two-fold: each character symbolizes a force, a tendency, an attitude, and the entire action is an allegory of the political and social forces at work in the world a few years after the War. *The Dance of Life* (1923) uses symbols also, but what gave it novelty was the employment of two planes of consciousness. Wishing to express the bewildered post-War psychology of disillusioned youth, I followed not only the physical doings of my hero but also introduced scenes which disclosed the workings of his mind; the symbols chosen were, like all symbols, arbitrary, but I hope self-explanatory. In *The Piper Laughs* (1925), an independent sequel, the same method was adopted, I believe, more consistently. It has been said that the non-realistic scenes in these plays represent the subconscious mind of my hero, and although this is not strictly accurate, it gives a hint of what I was driving at. An experiment of another order was made in *The Moon Rides High* (1925). Here I selected words and rhythms designed to create certain moods; the dialogue, therefore, although it "speaks" easily enough, is for the most part a convention, neither naturalistic nor poetic. As the protagonist is a man whose mind becomes somewhat unhinged, I permitted myself another innovation. My hero, by the intensity of his imagination, built up the images of two persons, mistaking them for real. To him they *were* real, and as the play from one point of view was primarily concerned with an attempt to reveal the state of his mind, it seemed to me logical that the figments of his imagination should be made manifest on the stage, visible and audible to the public as they were to my hero. I was informed by theatrical wiseacres, with many years' commercial experience behind them, that this device would not "get over"; production proved them wrong.

THE MIMED FOLK SONG AND BALLAD

By M. GERTRUDE PICKERSGILL, B.A. (Lond.), L.R.A.M. (Eloc.)
Principal, The London School of Dramatic Art

FROM Word Mimes of a simple description it is an easy transition to Mimed Folk Songs and Ballads. These provide most suitable material for Miming as they combine narrative and dramatic elements. As a preliminary to the ballad proper, I have always found it good to start with the miming of a Nursery Rhyme or Folk Song, which is best sung or spoken by the narrator and acted in dumb show by the players; thus definite, economical, and precise timing is learnt, and these points will be applied later in the more difficult ballads. Time thus spent is not wasted, for besides their technical value these pieces make charming little performances. Take, for example, "*Where are you going to, my pretty maid?*"

Let the players stand in two lines facing the audience. The lilt of the first line can be sung as these two lines advance two steps towards each other—boys starting with the right foot, girls with the left, bowing on the last four notes of the line. The boys' bow is an elaborate one, the girls' a bob-curtsey.

1ST VERSE

"*Where are you going to, my pretty maid?*"

Boy extends right hand towards partner.

"*Where are you going to, my pretty maid?*"

Boy keeps face turned towards partner; indicates direction with his left hand.

While boy keeps this position, girl swings lightly *inwards* and *outwards*, at the same time swinging her imaginary milk pail to the lilt.

"*I'm going a-milking, Sir, she said, Sir, she said, Sir, she said,*
I'm going a-milking, Sir, she said."

On the word "a-milking" (last time) she drops a curtsey and recovers position by the end of the line.

2ND VERSE

Boy indicates in mime on words in capitals—

"*May* I *come with* YOU, *my pretty maid?*"

On repetition of the phrase he crooks his right arm towards the girl.

N.B. This action should occupy the length of the line. He holds the position during the second half of the verse,

"*Oh yes, if you please, kind Sir, she said,*"

while the girl swings in rhythm as in the first verse, putting down imaginary pail on "*Sir, she said, Sir, she said,*" and taking boy's arm on "*Oh yes, if you please, kind Sir, she said.*"

(During the lilting of one line the couples take four steps, first couple to right, second to left, and so on.)

(As VERSE 3, "*What is your Father, my pretty maid?*" does not lend itself to miming, it may be omitted.)

4TH VERSE

"*What is your fortune, my pretty maid?*" (See Fig. 1.)

The boy counts imaginary money into left palm (a conventional miming gesture), and on repetition of the words indicates a query with open palm of right hand to girl.

"*My face is my fortune, Sir, she said.*"

Girl indicates beauty by describing a circle round her face (conventional gesture).

On repetition of the line she swings as in previous verse. All this time the boy *maintains his gesture.*

5TH VERSE

"*Then I cannot* MARRY *you, my pretty maid.*" (See Fig. 2.)

Boy with index finger of right hand points to

marriage finger on left hand. On repetition of the line he makes gesture of refusal with right hand.

"Nobody asked you, Sir, she said."

While boy maintains the gesture the girl turns her head away lightly from him, swinging to the lilt as in previous verses.

FIG. 1. "WHAT IS YOUR FORTUNE, MY PRETTY MAID?"

After this simple study rather more elaborate Folk Songs can be treated in the same way. Then might follow the Ballad.

As this is first and foremost a story full of incident, the treatment should be straightforward, vigorous, and full of rhythm. The actions of the performers should keep within the swing of the ballad form. This calls for alert and accurate synchronization, for nimble wits, and bodily *control*. The lack of technique in so many amateurs who seize on the ballad as being an easy thing to "dramatize" accounts for the boring and meaningless displays that are often given by these performers.

There are two ways of treating a ballad—

(1) Let a ballad speaker sit or stand at the side and recite the tale vigorously while the players mime it in dumb-show and fit their actions to the speaker's words, or

(2) Let the players speak the words given in direct speech while the ballad-speaker fills in the indirect narrative.

Note here that the method of progression must always match the character and mood; for instance, Robin takes strolling steps, marking the stresses thus—

"As Robin Hood in the forest stood
All under the greenwood tree,"

Allan canters to the stresses—

"He did frisk it over the plain
And chanted a roundelay."

This important point must be carefully guarded throughout.

If the ballad be treated in this way it makes a brisk, vivid, and rhythmic performance, while affording plenty of scope for word-mime, action, characterization, and crowd work.

Team-work in mimes is important and crowds who form background without any definite words to mime must learn to be an expressive, but not an obtrusive, part of the scene.

The most suitable ballads for miming are those in which the story runs straightforwardly, and in which the action is definite and well distributed among a number of players. Many such ballads are to be found in the *Oxford Book of Ballads* (Clarendon Press), in *Ballads and Ballad Plays* (Nelson), and in *Mimed Ballads and Stories* (Pitman).

FIG. 2. "THEN I CANNOT MARRY YOU, MY PRETTY MAID"

In conclusion, let your Ballad work itself out from the suggestions of the players, but keep strictly to the rhythm. Having once settled upon your dumb-show actions adhere strictly to them, and work for that pulsing rhythm which, once begun, never ceases till the story is told.

THE STAGE MANAGER DURING THE REHEARSAL PERIOD

By HAL D. STEWART

Author of "Rizzio's Boots," "The Blind Eye," etc.

THE duties of the stage manager fall into two divisions, Preparation and Performance. The first starts when the play is chosen and the stage manager is appointed, and continues up to the dress rehearsal; the dress rehearsal and the run of the play constitute the second. The first has considerable bearing on the second. The more thorough the preparatory work, the easier will it be to carry out the stage management of the dress rehearsal and the play. If the first is neglected, the second is almost bound to suffer.

The first thing that the stage manager must do is to read the play and note the points in it that may be troublesome from the stage management point of view. He should then decide what staff he will require, and see that they are asked to keep themselves free, both for the evenings of the performance and for the dress rehearsal. The latter is essential. Refuse the services of anyone who cannot attend the dress rehearsal and every performance. In the case of a long run, it is sometimes necessary to work to some extent with a duplicate stage staff, but in that case anyone who is not used at the dress rehearsal should attend at least one performance before he is actually required, so that he may find out exactly what he will have to do, by watching the man who is doing his particular job.

The Assistant Stage Manager (A.S.M.) must be appointed at the outset, because it is he or she who will prompt the play. The A.S.M. must, therefore, attend most of the rehearsals. The stage manager must be present, and hold the book himself at any rehearsal that the A.S.M. cannot attend.

The prompt copy of the play is prepared by the producer. The stage manager may make up his own working script from the prompt copy, or, more often, the stage manager uses the prompt copy itself. There is not, usually, any reason against this in connexion with an amateur production. It saves much work and is not expensive. It is important, however, that in this case the prompt copy should be properly prepared. Producers vary greatly. Some are neat and methodical and mark all the moves carefully; others scribble illegible hieroglyphics in the margins.

The prompt copy should be interleaved. If it is in typescript, every alternate sheet should be blank. It is a simple matter to have this done before the copy is bound. If the play is published, the following is a satisfactory method of interleaving.

Buy an ordinary exercise book with stiff covers. Ordinary quarto is usually a satisfactory size, but the exercise book must be greater both in length and breadth than the published copy of the play. It should be at least 1½ in. broader. Also, it must contain at least twice the number of leaves.

With a straight edge and a sharp knife cut off every second page in the exercise book, leaving a stub of paper about 1 in. or 1½ in. broad. Undo the play at the binding, separate the leaves, and paste them to these stubs. Number the pages of the exercise book to correspond to the numbers of the printed pages facing them. You will thus have a blank sheet of paper opposite each printed page of the play. The book will be easy to handle and substantially bound.

Now rule the blank pages so that they are divided into three columns. Rule one line down the middle of the page from top to bottom, and another to divide in two the half-page farthest from the text. Thus you have one broad column next to the text, and two narrower columns. The broad column is for noting the moves in the play, the other two for effects and lighting cues respectively. If the players are to be called during the performance, a fourth column is necessary, but the calling of the cast, except at

the beginning of an act, is not a common practice in the amateur theatre: I do not think it is one that need be encouraged. I believe that amateur players should be responsible for watching their own cues.

Fig. 1 shows how these columns are used. The first column (moves), that is the one next to the text, will be filled in to a certain extent before the book comes into the stage manager's hands. Producers vary the number of moves that are worked out before rehearsals start, but, as a rule, only the main moves will be written in. Small turns, steps, gestures, etc., will be added during rehearsals.

The word or line on which a move takes place should be numbered in the text, and the move described under the same number in the broad column on the opposite page. The numbering starts afresh with a new page.

The A.S.M. or the stage manager himself will hold the book at every rehearsal. It is his duty to see that every move is written in, and that whenever an alteration is made at rehearsal the prompt copy is altered correspondingly. Because alterations occur in every production, the book should be written up in pencil in the first instance. Later—after the dress rehearsal—it should be inked in. It will then serve as a permanent record of the production, and will prove of great service if the play is revived.

If this system is carried out methodically, there need never be any argument about a player's moves. Often a player thinks that he has been told to do something at a previous rehearsal, and the producer, or another player, thinks he has been told to do something different. If the prompt copy is properly written up reference to it will settle any such point immediately.

MRS. WATSON'S WINDOW			
MISS SIMPSON—If you want to know, what Miss Campbell started by saying this afternoon was "Have you heard Mrs. Window Watson's latest?"		*WARN DOOR SLAM*	
MRS. WATSON—The besom! And she drank it all in.			
MEG—I'm sure my mother's sorry, Miss Simpson. She meant no harm.			
MRS. WATSON (*now flattened*)—I—— ucha —— you see——			
MEG—Say you're sorry, Mother.			
MRS. WATSON—Aye. I'm sorry richt enough.			
MISS SIMPSON (*rising*)—Well I'll say no more,[1] but I may as well tell you Mrs. Watson that I was in two minds whether to come here and have this out or to take the first train to Glasgow and see my lawyer.	[1] *X to Meg.*		
MRS. WATSON—My gracious, you'd never have done that.[2]	[2] *Rises.*		
MISS SIMPSON—I assure you I would, but for two things. I've got a sense of humour, and I'm fond of Nan.[3]	[3] *X to door.*		*WARN CUE* 1.
JANET—Aye. Mind you, Martha, it doesna do to go miscalling folk like that.			
GEORGINA—'Deed no.[4]	[4] *Miss Simpson stops and turns.*		
MISS SIMPSON (*to the* MACKAYS)—I wouldn't say much about it, if I were you.			
JANET—And what way no'?			
MISS SIMPSON—Do you know what they call *you* in the town?			
GEORGINA—Call us?			
JANET—What do they call us?			
MISS SIMPSON—I think I'll leave you to find that out.[5]	[5] *Exit. Meg X to door and Exit.*		
(*She goes out followed by* MEG. *There is a long uncomfortable pause. The front door is heard to close and the three women turn instinctively to the window, and self-consciously turn back again.*)		*DOOR SLAM*	
		WARN BELL	
JANET (*at length*) Did you ever!			
GEORGINA—Aye.		*WARN CURTAIN*	

FIG. 1

The next column, for effects, can be filled in at any time during rehearsals. Again, it should be written up in pencil, as the cues may have to be altered at the dress rehearsal. The cue word should always be underlined in coloured ink in the text, and the effect written opposite in the appropriate column in ink of the same colour.

In both the lighting and effects columns note a "warning" about half a page to a page before the actual cue. Thus, "Warn cue No. 3" would appear in the lighting column about half a page before "Cue No. 3," and "Warn Door Bell" about half a page before "Door Bell" in the effects column. The Curtain and Curtain Warning should be in the effects column. During the period of rehearsals there are many other duties for which the stage manager must find time. He must supervise the construction of the scenery; that is to say, he must keep an eye on the carpenter and scenic artist, and see that the scenery is being constructed according to the designs. If any doubtful point arises, he should call in the producer and have the matter settled so that no alteration has to be made at the last minute.

Photo by Pollard Crowther

THE LONDON PRODUCTION OF "THE LAKE" BY DOROTHY MASSINGHAM AND MURRAY MACDONALD

If the effects are numerous, it may be necessary to number them.

Similar remarks apply to the lighting column. Use ink of a different colour so that there can be no confusion between lighting and effect cues. Only the number of the lighting cue need appear in the lighting column. This number refers to the lighting plot from which the electrician works, but it is a good plan, if there is space, to note also the actual change in lighting that takes place on the cue, so that the electrician can be checked without reference to the lighting plot.

He must arrange for the furniture and hangings,

and should always bear in mind, when these are being chosen, the practical considerations that producers are sometimes apt to forget. A sideboard that requires four men to lift is not, for instance, a suitable article of furniture if there is a quick change. At the same time, he must remember the producer's point of view, and must

PROPERTY LIST

Telephone	Collect from G.P.O.
Gong and gong stick	A. Jones
Silver Salver	Mrs. Smith
Letters	Self
Footstool	Mrs. Smith
Tablecloth	Miss Wilson
Tablenapkins (4)	do.
Dessert knives (4)	Mrs. Smith
do. forks (4)	do.
Tea Plates (4)	Miss Wilson
Ash Trays (3)	Self
Cigarette Box	Robinson
Handcuffs	Collect from Police Station.
Brass Candlesticks	Miss Whyte
3 Photographs	Self
2 China ornaments	Self
5 Etchings	Self
Standard Lamp	Messrs. Wilson, Johnson & Co.

FIG. 2

always be alert to devise schemes that will enable the producer to get the effect he wants, and, at the same time, allow the stage arrangements to go forward smoothly.

Instructions for the delivery of furniture should always be given. It is wise to have furniture at the theatre by noon on the day of the dress rehearsal so that there will be time to procure other pieces should some prove to be unsuitable when they are seen on the stage.

He must make arrangements for procuring all the necessary properties: both those that dress the stage and those that are necessary for the action of the play. A list should be made of all properties. The stage manager should go over this carefully to see that it is complete, and then show it to the producer for his approval. There will probably be little doubt about the properties that are necessary for the action, but producers are sometimes disinclined to make up their minds about properties that dress the stage. If possible, all properties should be collected and shown to the producer at a rehearsal, so that if he disapproves of some, others can be secured before the dress rehearsal. The fewer the alterations that are made at a dress rehearsal the easier it is both for the stage management and the cast, and the better, therefore, for the production as a whole.

Remember that the producer is a busy man, and has a great deal to think about apart from the stage management side. The stage manager should keep all matters connected with his department constantly before the producer, and see that he remembers to give them due attention at the proper time.

Often members of the cast provide properties from different places. The stage manager should make a note, in the way that is indicated in Fig. 2, on his initial list of properties, of the names and addresses of those who are responsible for providing various props. Further, he should make a list for each individual, and show all the properties that the player is expected to bring.

The whole business of properties may be delegated to the property master, or mistress, from the beginning. If he, or she, is keen and efficient, this is a wise plan, and relieves the stage manager of a great deal of detail, but it does not relieve him of his responsibility, and he must always be conversant with all that is taking place in his department.

In addition to the foregoing, the stage manager must plan his production beforehand. He must draw up a scenery plot, a property plot, a lighting plot, and plan the changes. He must plan out the working of effects. The more planning that is done in advance the more efficient will be the stage management.

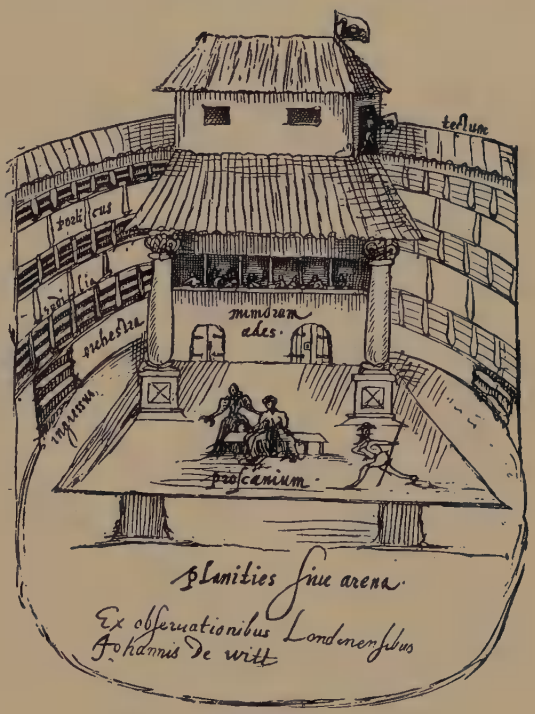
FRAMES AND BACKGROUNDS

By F. E. DORAN
Secretary, Manchester Playgoers' Club

ONE of the aspects of production that is often hinted at in discussion is the question of general mounting, by which I do not mean "settings," but the actual "mounting" or "framing" of a play. It is a point that is not sufficiently experimented with, even by the most advanced societies. The usual mounting is, of course, the proscenium, which I intend to classify as the picture frame. In actuality this is so popular and conventional that producers with years of experience never think of anything else. Nevertheless, there is a wide field for the use of other mountings. There is the "apron" stage, so called because it is an apron projecting beyond the footlights. There is an extension of this idea in the "circus" stage in which the whole of the action of a play takes place in the middle of a completely surrounding audience. There is the Greek convention of a fixed setting, without footlights, with steps leading into the auditorium. (This is, of course, suitable mainly for daylight performances, though it can be adapted for evening shows by properly arranged lighting. There is also the technique of open-air production for which a permanent set is required. Specialist mountings vary much in individual difficulty. Altars, for example, are used in the production of Mysteries, Miracle, and Morality Plays. Each site offers its own particular problem.

The picture frame has been our main mounting since the time of Inigo Jones. After the Restoration of Charles II, the Puritan ban on the theatre was lifted, and Court patronage and the release of the drama led to a great revival. The theatres of Elizabeth and James were inadequate. Playwrights wrote for the picture frame. Scenes were designed to appear as compositions, and players developed a technique in which the audience were acted "at" rather than "with" as in the days of the early drama. The aprons of the Globe and Swan Theatres were withdrawn behind the picture frame. In the old days a player had an audience all round him. In the theatres of the Restoration, members of the audience were mainly in front of him. Reference to the print of Shakespeare's Swan Theatre will be illuminating.

The main exterior scenes took place on the



THE SWAN THEATRE.

platform. We can imagine how, say, Falstaff in his "Haran" speech would turn to his three-sided audience, and how the magic of Shakespeare's verse would be delivered with full force. Imagine, too, the rostrum scene in *Julius Caesar* with Antony and Brutus addressing the mob. The apron would bring the audience right into the play as no picture frame setting could do.

My main purpose is to suggest that producers should consider bases of production other than the picture frame, and at the same time to point out that any departure from the conventional

can be justified only by *good* results. Departure for departure's sake is merely stupid.

The first stage was the altar; the next was outside the church, in the market on a cart. Then it was in the inn yard or other convenient

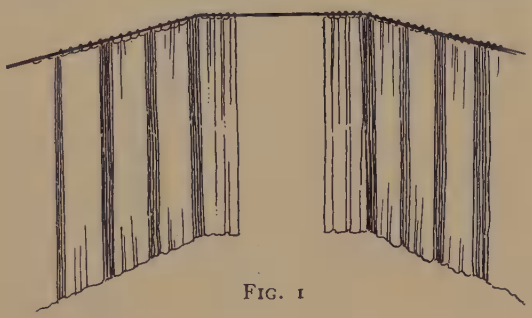


FIG. 1

enclosure. At the beginnings of specialism we get the Tudor Stage, and afterwards the Inigo Jones Theatre. These five stages refer to England, and to them we may add the Greek Theatre, which was almost temple as well as theatre. I will not deal with the "Houses" of the medievalists as they would not be practical to-day. The Greek Theatre was a permanent structure. There was no scenery change, the action of the play taking place throughout before the same

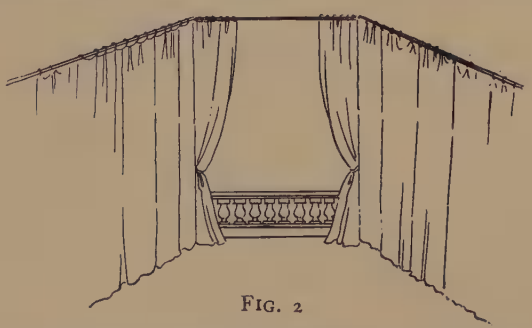


FIG. 2

arrangement of steps and colonnades. The action of Attic Drama is always in the open air; there are no interior scenes—hence a public place was the best setting, and columns and steps lent themselves to dramatic action and movement. Producers of pageants and historical events will find much help from study of the Attic method, and there are some modern plays that would make interesting productions in the open.

Most performances in this country are given behind the picture frame, which was originally designed for scenery sets. The use of curtains and the picture frame is a modern compromise that brings an older technique into use with something that is relatively new. The proper relation of these two principles of production and how their interchange with the three main styles is permissible are well worth a little thought. These three styles are the platform or apron, the curtains, and the frame. Curtains are a lazy producer's salvation, and they can be used wrongly. It is my intention to lay down the

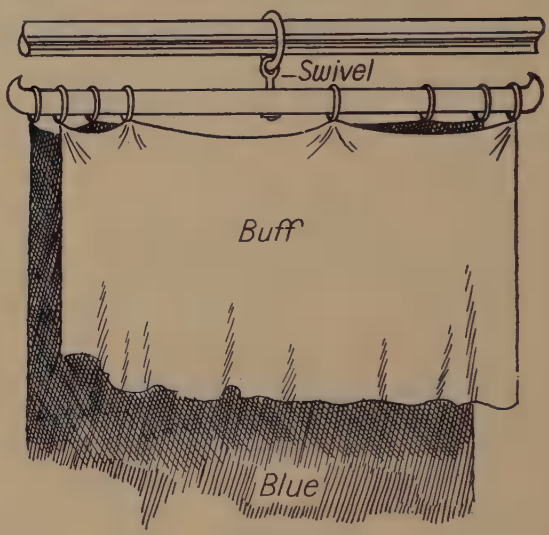


FIG. 3

considerations that should operate in deciding on the method of production. To quote a slogan that has been used elsewhere and for other reasons is, perhaps, the best method of pressing home a point. "Fitness for purpose," say the Functionalists, and whether thought is concerned with a jug or a railway station, a shoe or an Atlantic liner, its fitness for its purpose is the acid test of its artistic quality. So it is with curtains, apron stages, or picture frames. Are they fit for the purpose of realizing the full value of the play? The answer decides the producer's capacity for his job, and the use of the materials to his hand shows his capabilities in the theatre, i.e. the world of illusion.

The question resolves itself, then, into asking: "How shall I produce this or that play? If there are interior scenes, the Attic method cannot be used. The dress is modern, the dialogue is that

of to-day, the action that of people and circumstances I am familiar with." It follows that the setting (scene) and props must be in keeping, that a harmony must be built up, but, too often and far too readily, for no reason at all except the foolish notion that it is "*artistic*," curtains are used. Critics are invited to gape in wonder at the mysteries of the curtain settings, and, of course, all they see are hanging and waving curtains when they ought to see a dining room or a kitchen.

Until just before the War no amateur, and few (if any) professional, productions were

FIG. 4

mounted in curtains. All was scenery, the old backcloths and wings were usual, and a box set was a daring innovation. Nowadays, the urge toward simplicity and "maximum results with minimum means" has led to the complete abolition of scenery, and a reliance on simple curtain-hung stages. The plea of the producer is that curtains leave the filling of the scene to the imagination of the audience. This is all very well as far as it goes, provided it goes far enough, but curtains are curtains, and not the Forest of Arden. Neither, on the other hand, is a mass of three-ply fretwork, fishing net, canvas, and paint the Forest of Arden. Which way, then, does Truth lie? My reply is that if curtains are curtains, and fretwork is fretwork, the Forest of Arden is somewhere in Warwickshire, and would cost a lot to transport and compress on the stage; in other words, we cannot give a play in the Forest of Arden unless it is given in the real Forest. But the exigencies of the play demand that the audience shall be present and visualize certain events as happening in the Forest and that they shall have a mental picture of the Forest provided for them by the producer. This brings us back to the formula that the art of the theatre is the art of illusion. The *illusion* of the Forest must be, then, either pictorially

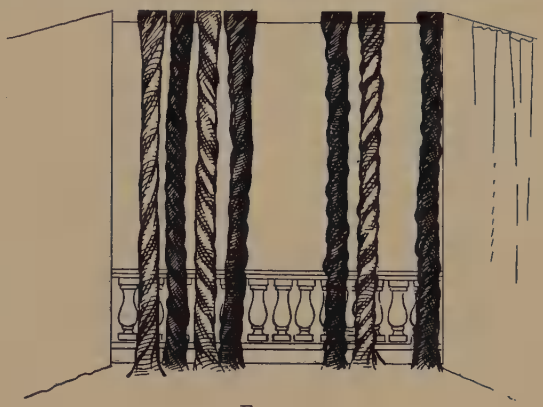


FIG. 5

(fretwork) or by suggestion (curtains), but neither fretwork nor curtains, *qua* fretwork and curtains,

FIG. 6

will provide the illusion unassisted. Suggestion must be brought to bear, and when this suggestion is aptly provided we get that which we call an artistic setting. It is not a case of curtains *versus* paint, or imagination *versus* realism, but a matter

of finding the right method of mounting a play to suit its mood. Curtains are more amenable, scenery is the more factual. Curtains seldom FULLY satisfy the mind; painted scenery, excellent for its particular purpose, fails in other ways. A producer, limited in expense, can do much with curtains, whereas scenery has to be repainted for each play. Curtain settings are more often the sign of a lazy producer than of an artistic mind. Curtains have been regarded as "artistic" for too long and used blindly because on their first introduction they were used intelligently and with purpose, but when the convention became a custom without meaning, curtains became something to fear. I remember a production of Stanley Houghton's *The Younger Generation* (a play that definitely calls for realistic treatment) in which the Victorian furniture was put in a curtain setting of black and white stripes about 3 ft. wide! It looked like a circus in mourning!

On the other hand, I have seen such a mass of paint and fretwork, particularly in forest scenes, that it suggested nothing more than painted canvas and cut wood, and by its very plenitude destroyed all illusion.

Blind acceptance of the curtain convention is foolish and leads to ugliness, while too ready acceptance of the painted scene eliminates opportunities for simple effects that are most apt for the play in hand.

Some beginners fall into the curtain trap because they think that a curtain setting is cheap. Cheapness is a fallacy. The proper use of curtains demands additional props and lighting in nine cases out of ten. Curtains are usually suitable for fantasies, fairy plays, ballets, medieval plays, and such like, where the imagination rather than the mind of the audience has to be held. For most outside sets, too, curtains with folds, lit from the side, will give an impression of trees. Curtains are not suitable for plays of the Galsworthy type, say *Strife*, where the board room *is* a board room, and the collier's kitchen *is* a kitchen.

When curtains are in use great variation can be obtained by the use of the folds, particularly if two-colour curtains are available. A simple use is shown in Fig. 1, in which, it will be noted, a plain backcloth is employed. This is a great asset, as it gives an effect of sky for background, and if a simple cut out prop, like a balustrade (Fig. 2) is silhouetted against it, the effect is enormously increased. It will also be noted in Fig. 1 that the curtains are separated to show that the sides are made up of three (or six, according to space) at the sides and four at the back, and *not* one big cloth. Three foot widths are convenient. If only one set of curtains is available, a good blue is the most useful, but if a free gift of green or buff is offered, good use can be made of it, particularly the buff, as it will take colour from the stage lighting. Unless the scene demands black, avoid it. Black puts too great a strain on the players and is depressing for an audience.

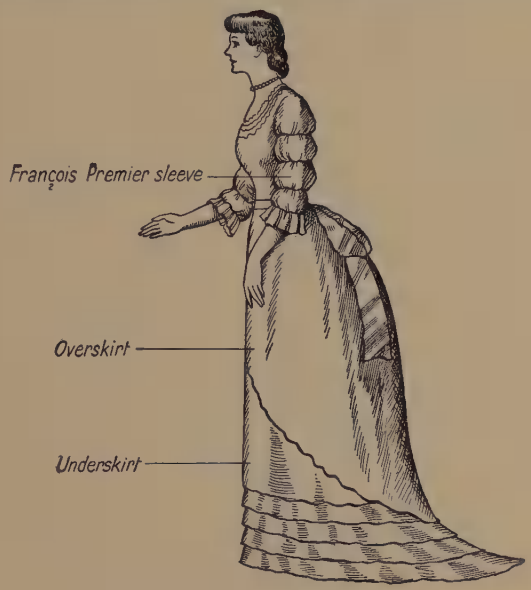
With a two-colour curtain set, the possibilities of effective scenery are enormous. Not only can a complete change *en masse* be made but also a change in alternating curtains. The two most useful colours are blue and a buff. These curtains should be mounted in pairs, as shown in Fig. 3, and on a swivel, so that a change is made by simply turning the curtain round. If narrower alternations than 3 ft. are required, then each curtain can be drawn against the background of the other. This gives the effect of columns (Fig. 4), while if the curtains are twisted tight, a suggestion of trees is obtained (Fig. 5). It can be readily seen from these examples that curtains offer many advantages when space and cash are limited, but these advantages disappear when a realistic play has to be produced. If curtains are forced on to a producer, then they should be as unobtrusive as possible from a scenic point of view, and used mainly as a mask for the sides of the stage. Properties, such as fireplaces, dressers, and windows, should be relied on to "make" the scene, and flowers or a bright tablecloth should act as a focus point for the eye of the audience, and so prevent too close an examination of the "walls" of the set. It is a mistake to fasten pictures or photos to a curtain set, because such trimmings draw the eye and the flimsy nature of the background is exposed. The use of practical doors and windows in curtain settings is open to debate, but if the action of the play demands a visible door, then a door there must be, in which case it should be built into a frame at a point where the curtains divide (Fig. 6).

NOAH'S ARK, 1880

By NEVIL TRUMAN

Hon. Secretary, Nottingham Playgoers' Club; Author of "The Pageant of Nottinghamshire"

DURING the Eighties of the last century the all-prevailing bustle ceased to dominate the female figure. It dwindled until it became a mere sash and bow at the back, and in this form it was rather more tolerable than to make nature fit the prevailing modes. Man's hirsute features and potato-bag contours, caused by his shapeless coats and trousers, were a fitting foil to the extraordinary appearance of his womenfolk.



YOUNG GIRL'S EVENING FROCK, 1882

EVENING GOWN, 1882

it was at the height of its development in the previous decade. The Seventies were possibly the most hideous years for women's dress in any age and any land.

The period now under review has been immortalized by the charming drawings of George du Maurier, the talented father of a talented son—Sir Gerald du Maurier. A true artist, George du Maurier managed to make his ladies look pleasant—and when you know his period you will realize how great an artist he must have been—or what an imaginative touch he conveyed with his pencil.

My Lady still looked like an hour-glass, and much damage to health must have been caused by the tight lacing that was required in order

The bustle was worn until the Eighties. The fashionable modified it, and it dwindled into the form of a huge bow and sash at the back without the wire cage that used to stuff out the form into a most unnatural shape.

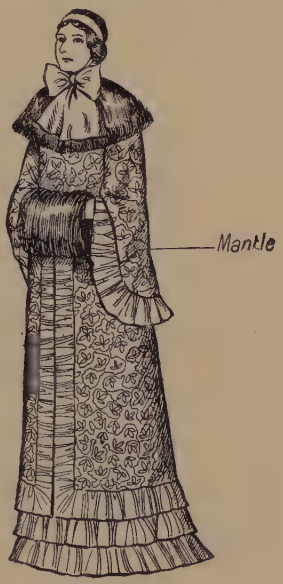
The overskirt was drawn higher than before. In the Seventies it was about three-quarter length or half-length; in the Eighties it was only quarter-length and, being parted immediately and carried round to the back, was scarcely seen in front.

To the Eighties must be given the credit of perfecting the wasp waist and creating the Noah's Ark figure. Numerous little buttons in vertical rows completed the illusion. The Great Flood idea was reflected in the houses of severe

brick with the plainest of doors and windows, and no grace of outline or beauty of design.

It was a prurient and prudish age. Bathing gowns were flounced and frilled and covered the body.

Man continued much as before. His features, covered by masses of bushy hair that bristled



A Matron, 1882

out in side whiskers, long beards, and tremendous moustaches, were rarely seen. His trousers were a couple of creased and crumpled objects that might be described as tubes. Similar tubes, though more shapely, covered his head. He wore his hat in the House of Parliament and in the club, and he carried it into ladies' drawing-rooms when he called for afternoon tea, and he took his opera hat into their ballrooms at night. Even in bed he wore a night cap!

Sir John Tenniel has immortalized the period in *Alice in Wonderland* where the queens, with their enormous netted chignons and their many-ruched skirts, are typical of the Age of Hideousness of the Seventies and the early Eighties.

Dress

Man looked best in his long, waisted, *Overcoat*, of three-quarter or longer length, with its broader revers and its side pockets with flaps.

The *Frock Coat* or *Tail Coat* was worn by nearly everyone.

His *Trousers*, coming right down to the instep, were narrow and fairly tight.

His *Lounge Suit* was baggy and creased. It had no waist. The corners were rounded or squarely cut, and the rever was fairly deep.

His *Waistcoat* was cut high to show at the neck only a small V, through which appeared an enormously wide and massive tie of sailor knot variety, or a cravat of dark silk.

His *Collars* varied. The really smart man wore a single choker collar, which gave him a clerical appearance. Most men wore a double collar with long pointed ends that were tucked under the coat, like those worn by butlers, and the bow tie when worn with this had its ends tucked under the collar. Evening dress was almost identical with our own, except for the tighter trousers,

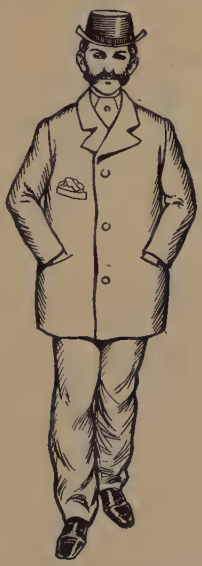
A Young Matron, 1882

and dinner jackets, which came in in 1880, were not worn very much. A velvet smoking jacket could be used instead for informal evening wear. White waistcoats were worn by the smart; others wore black.

The modern differentiation between the tail coat and the frock coat, the former being more formal than the latter, had not been made, and either was worn.

The *Norfolk Jacket* appeared about 1885 for sports wear, and was made in tweeds, with two box pleats vertically down back and front to give play to the arms. A belt to match was attached to the coat by loops.

The *Bodice* (women) was corset-shaped, with a V point in front below the waist. As every crease had to be banished the waist was cut in sections, and the lining was shaped exactly to match, the two being stitched together, and the various sections then united so that no wrinkles or puckers were possible. The sleeves were usually tight and fitted smoothly without wrinkles into the armholes. At the elbow they were frilled. For day wear the sleeve was prolonged to the wrist and frilled there. A single shoulder puff, or the many-puffed *François Premier* sleeve, was also worn. The high neck was frilled, and the square yoked bodice was filled in with



A Business Man, 1882

other material of a lighter type or to match the main fabric. Ruchings and frills were applied. Low necks were customary for evenings.

The *Skirt* (women) fitted well at the hips, and was kept close to the figure to the knees, from which it widened, and for evenings it was trained. It was elaborately decorated, sometimes with rows of ruchings, sometimes with several frills at the hem or even over the whole of the skirt.

The *Overskirt* (women) continued to be in bustle form, but it was not too exaggerated in shape. It was parted immediately below the point of the bodice, carried round to the back, and there draped in a bunch over the bustle, from whence it trailed downwards over the back of the skirt. It was occasionally fastened with large

For Shopping, 1882

bows. In this way the overskirt only covered the hips in front. A more graceful type was the overskirt that hung down in front to about half way, and was carried to the back, which it almost covered. At the back of the waist a huge bow sash was tied. Its ends hung right down nearly to the ground. The effect was less rigid.

The *Coat* (women) gave the real Noah's Ark effect. It was creaseless and well defined in its curves, and adorned with numerous small buttons in one or two vertical rows. It had side pockets, and was about half-length. Fairly large muffs were worn, but they were circular in shape or nearly so. Sealskin was fashionable for these short coats, and sealskin or bearskin capes coming well over the shoulders, where they finished, were also worn.

Hats

Men wore the ubiquitous *topper*, either high or low. If low, it was not a "John Bull" hat

but tapered upwards. For the country, sport, and informal wear *cloth hats* of tweed were worn, especially for travelling. *Bowlers* with low bell crowns and curled brims were in the main worn by the lower classes only, though they, too, wore the topper.

Bonnets were of straw or of material for matrons. They were trimmed with lace, bows, ribbons, and, rather rarely, with flowers. Low bell-crowned *Hats*, with widish brims turned up, were popular, and were trimmed with ostrich feathers curled round the hatband. Young girls wore *Picture Hats* made in soft materials, with low crowns and wide brims, rather flimsily shaped and adorned with ribbon bands or flowers.

Hair

The "Kaiser" moustache with upcurling ends but rather thinner, also the "Bismarck" variety, where the ends drooped downwards, were worn. Young men were clean shaven, though many wore large beards, as did practically every older man. Side whiskers and bushy hair untidily brushed were in the mode.

Women's hair was not beautiful. Dressed low on the crown and carried well down the nape of the neck in plaited braids, it looked as though it had been flattened by a heavy hat. A small frizzy fringe covered the forehead. Mid-partings were often worn. There was a tendency to puff out the hair more at the sides; previously it had severely pulled-in sides and plastered effects.

Summary

Men

Dress

Overcoat. Long. Waisted. Broader revers. Side pockets with flaps.
Frock coat or Tail coat. Waisted.
Lounge coat. Loose and baggy. Rounded or square corners. Fairly deep rever. Waistcoat square ended. Norfolk jacket box pleated.

Legs

Trousers. Tight.

Feet

Boots. Narrow points or square ends. Cloth or elastic sides.

Linen

Collar. High single choker. Turn down double with points (butler).
Cravat. Dark silk with tie-pin.
Sailor knot tie, with tie-ring. Very broad.

Hat

Topper. Tall or low.
Cloth. In checked tweed.
Bowler. Low bell crown. Curled brim.

Hair

Beards. Side whiskers. Clean shaven. Kaiser moustache. *Ad lib* generally.

Women

Dress

Bodice. Corset shaped, creaseless. Pointed in front at waist. Tight sleeves to elbow, where frilled. *François Premier* sleeves. High neck frilled. Square corsage filled muslin or lace. Low neck evening. Single puff sleeves.
Skirt. Many frilled or ruched in horizontals. Train at night only.
Overskirt. Huge bow, with long ends at back. Short overskirt parted in front carried over hips to back. Bustles.
Coat. Tight-fitting corset shape. Many buttons down front in single or double lines vertically. Side pockets. Capes, shoulders only.
Muffs. Moderately large. Round.

Hair

Low in front with fringe. Long loose knot at nape. Mid-parting. Slight side puffs.

Hats

Bonnets of fabric or material. Flowers rare.
Hats. Bell crown low. Widish brim turned up. Feather-trimmed round band.
Picture hats. Wide brims, low crowns. Soft material. Ribbon band and flowers.

PRACTICAL MAKE-UP: RACIAL EXAMPLES

By ALFRED HARTOP
Perruquier and Lecturer to Amateur Societies

"IT takes all sorts to make a world!" One has only to look at an English crowd, with its endless diversity of types, to realize the truth of this saying. Single portraits of men and women can represent in a general way only the nation to which they belong, for no two individuals, not even brothers, are really alike. The mere cast of features, as seen in an unchanging attitude, has delicate characteristics which we appreciate when studying faces, but which often elude exact description and imitation. For the purpose of make-up, what must be looked for in such a national portrait is the general, well-marked, characteristics that belong to the whole race. With the purpose of directing attention to some of these well-marked peculiarities of the face in different races, groups of male and female faces are given—Figs. 31 and 33.

As a mark of race, the colour of the skin has, from ancient times, been reckoned the most distinctive of all, and it is, also, generally conceded that the colours of the skin, the hair, and the eyes are connected. In races with dark skin and black hair, the darkest eyes generally prevail, whilst a fair complexion is usually accompanied by the light tints of iris, especially blue. A fair Saxon with black eyes, or a negro with pale blue eyes, would be looked at with surprise. The natural hue of skin furthest from that of the negro is the complexion of the fair-white Teutonic people of Northern Europe, whose transparent skin, flaxen hair, and blue eyes can be seen in England, though not as often as in Scandinavia or North Germany. In such fair or blonde people the almost transparent skin has a pink tinge because the small blood-vessels show through it. In the dark-white nations of Southern Europe, such as Italians and Spaniards, the browner complexion to some extent hides this red, which among still darker people in other quarters of the world ceases to be discernible.

Germans and Dutch

Teutonics of Western Europe can be classed as medium-to-fair, with a predominance of fair types among the women.

In portraying young Germans men can use a foundation similar to that required for an English type of the same age, blended to retain rather more fairness of skin, with a corresponding tone of lips lightly made up with Carmine 1. Tint the eyes with blue. The eyebrows should be neither too heavy nor too dark. Naturally, light-coloured ones are best left untouched; dark ones can be lightened with chrome and relieved with touches of lake. The hair should be cropped close and brushed upwards to produce an erect, bristly effect. Should it be desirable to lighten it, a dusting of yellow ochre powder will achieve a blonde colour.

In characters of older men the foundation should be more florid, though still retaining clear fairness. A mixture of Nos. 3 and 5 as a base, with No. 8 subsequently applied, can be relied upon. Outline the eyes with brown, but omit colouring the eyelids. Although "Kaiser" moustaches seem to have fallen into disfavour with the Germans themselves, yet the popular stage conception of this type still remains, and can be used to advantage (Fig. 36, 1). Beards are common, the close-cropped, pointed type being favoured. They should, of course, be of a blonde colour to match the wig.

German women have an ivory fairness of skin. For these characters, and, in fact, any other blonde type, what may be described as a "peach and cream" tint of skin can be best obtained by using one of a new range of shades of grease paints, by a well-known maker, named "Star Girl," "Star Lady," and "Star Madam." These produce tones of warm yellow-pink, which, under modern lighting conditions, achieve a desirable natural transparency without undue paleness.

When referring to the use of Nos. 1 to 3, in order to avoid paleness, on the one hand, or a too-pink appearance on the other, it is advisable to blend a little of the yellowish tone of No. 5 with such shades. This subdues the excessive pinkness of the older numbers, which is achieved in the new shades without blending. The foundation for girls can be Star Lady or a mixture of equal parts of Nos. 1½ and 5, subsequently toned softly with No. 3½; Carmine 1 for cheeks and lips, and light blue eyelid colour. If the eyelashes are of medium colour, leave them without paint, but keep them free from powder. Lighten them, if too dark, with light-brown paint. This applies to the eyebrows, which are best lightened with chrome and carmine.

For middle-aged women use the same number as for girls, but blend darker, and shade with more No. 3½ and Carmine 2. The eyes should be a little darker than they are in youth, so use medium blue on the lids. The hair can be frizzy, dressed high and away from the eyes, and circled over the crown of the head with a band of ribbon or an ornament—(see Fig. 33, 3). Any attempt to colour dark eyebrows with light brown paint will give an undefined, lifeless result. To avoid this, first paint with chrome, then relieve the dullness, and re-create form by adding a few short, snappy lines of lake.

Dutch stage types are generally of the order made more emphatic by style of dress than any other means; women in their picturesque national costume, accompanied by Zuider-Zee fishermen or bargees. Girls are of a fair complexion, the hair being worn in one or two plaits. Women of the lower class are often tanned by exposure in the tulip fields.

Make-up for girls and women should be similar to that for Germans, a little extra No. 9 being added in the case of countrywomen. For the fresh, weather-beaten, colour of men, use a base of Nos. 5 and 13, toned up on prominent parts with No. 8 and a touch of Carmine 3. Though men, as a rule, are clean-shaven, characterization of older men may be assisted by the use of wig, full in the neck, and side-whiskers.

Scandinavians, Austrians, and Danes

The north-east European group of peoples exhibit examples of the fairest of blonde types. Women of the upper social class are equivalent to the fairest and most beautiful Germans. There is frequently, however, evidence of the influence of a Slavonic element in the broad and rather flat nose, and a general angular cast of features, which fact may be turned to advantage as an aid in defining the geographical origin of a character.

Women should make-up on the same lines as for German types. Men can use the same foundation as for a fair German, but should obtain a bolder characterization by shading the ridge of the nose just above its tip, and placing high-lights on the wings of the nose, on the cheek-bones below the outer corners of the eyes, and at each side of the chin point to give a squareness there.

Celtic includes Scotch Highlanders, Welsh, Irish, Manx, and Bretons. In the stage representation of any of this group, the dominant features of national characterization are usually costume and dialect. Straight parts should be made up the same as for English types, due regard being paid to any special requirements of an individual character. Comedy or burlesque parts may exaggerate any distinguishing national trait, almost to the extent of making a caricature, the art of which is to distort proportions and to exaggerate features in such a manner as to add a touch of satire or to strike a ludicrous note. To give humorous emphasis to outstanding peculiarities, one must exercise a good sense of humour, tempered with judgment as to where genuine drollery ends and the ridiculous begins.

A Comedy Scotsman

The typical stage Scot is usually a hardy Highlander, as sketched at Fig. 36, 3, of ruddy outdoor complexion, rugged features, a full head of sandy-red hair plus side-whiskers, and shaggy and low eyebrows projecting over deep-set eyes. The mouth is firm and well-shaped, with a fullness of the lower lip.

The foundation may be of No. 3½, or blended in the usual way with Nos. 5 and 3 mixed as a base, No. 8 being used to obtain ruddiness. Add a touch of Carmine 3 to the cheeks, across the nose, and on the chin. Shadow the eyes to give a deeper inset, and outline them with reddish-brown. Tone in a few forehead wrinkles, two close frown lines, short nasal lines, and deep

FIG. 36. CONVENTIONAL NATIONAL TYPES

1. German Professor
2. Dutch Bargee
3. Scotch Highlander
4. Irish Caricature
5. Irish Colleen
6. French Artist
7. Spanish Toreador
8. Gipsy Dancer
9. Merchant Jew

crow's feet extending to the temples. Appropriately high-light all shadow lines and prominent parts, then powder with a pale tan. A suitably coloured wig is required. The side-whiskers and eyebrows can be of crêpe-hair to correspond to the wig colour, which, however, may require to be blended from red and yellow crêpe-hair.

A Comedy Irishman

The capricious Irish peasant is a type that offers wide scope for quaint caricature. A suggestive example of burlesque is illustrated at Fig. 36, 4, the chief points being its irregular features—the tip-tilted nose, the wide, deep-cut, thin-lipped mouth, with a whimsical twist about the corners. The hair is unkempt and the face is over-run with a week's growth of beard. The general aspect conveys an expression of comical, vacant stupidity.

Before applying a foundation of Nos. 5 and 10, or, alternatively, No. 5 flattened with a touch of grey, and No. 8, the nose will require to be remodelled with nose-putty at the tip. With joining-paste or No. 3 grease paint block out the centre portion of the eyebrows, but leave the reshaping of them until after powdering. Place a deep shadow of grey or brown in the nose-corners of the eye sockets, and one on the ridge of the nose just above the false tip. Tone in a few irregular and scattered forehead wrinkles, which arch over the brows and dip towards the nose. Deepen the vertical indent in the centre of the upper lip; then, from the top of the indent, on each side draw a line that curves outward and around the wing of the nostril. To complete the effect of a prominent upper lip, slightly lighten the colour of the lip immediately beneath these lines. Paint the lips to appear thin and straight, and extend one corner of the mouth in a slanting upward direction; then, at the same side, deepen the nasal line to emphasize the whimsical tilt of the lip.

The unshaven effect can be obtained by shading the beard area with either dark grey or a sparse amount of black; but a more pronounced effect will result if, before powdering, chrome is applied in the area, with a subsequent dusting of chopped crêpe-hair over spirit gum, applied after powdering. If this latter method is done correctly, light and shade in the foundation will be retained to a much greater extent than with the former.

After powdering, the eyes should be made to appear narrow and round. To do this, outline them with fine, clear lines of dark brown, painted along the edge of each eyelid. These lines are not carried beyond the outer corners, but stopped abruptly at the point where they join. Then, from the same point, draw two short lines of lake—one inclining to the top eyelid, the other inclining down to the lower lid—forming an arrow-head pointing outward. Paint a small high-light at the centre of upper eyelids, and powder again about the eyes. Finally, the eyebrows should be painted arch-shaped, well spaced at the inner ends, and the highest point over the pupil of the eye.

An Irish Colleen

Irish women are difficult to classify as to complexion because of the diversity of types to be found in the Emerald Isle. As a general rule, however, the "Irish Colleen," famous for her beauty and charm, can be taken as the representative of national characterization. Possessing jet black, auburn, or blonde hair, she has a fair skin, her eyes are a soft blue fringed with thick black lashes, and she has black eyebrows of abundant growth. In this example all attempts at comedy effect should be avoided; the make-up conforms to straight lines with one or two special observations.

The foundation may be No. $2\frac{1}{2}$, or, better still, a mixture of Nos. $1\frac{1}{2}$ and 5, with the addition of No. $3\frac{1}{2}$, the cheeks being heightened with Carmine 2. If the hair is auburn, the rouge colour can be inclined to an orange tint by adding a touch of chrome. For the lips, use Carmine 3 lightly applied, and shape them delicately full, forming little vertical dimples at the corners of the mouth. Flank these dimples on the outer side with a small high-light, and lighten the lower lip at each side of the centre. Eyelids should be coloured in the usual manner with medium blue, which is extended fairly well out beyond the corner, and the eyebrows shaded with lake, the whole application being powdered at this stage. Next, clean powder from the eyebrows and lashes, then with dark brown or black paint the eyebrows and edge the eyelids. Finally, intensify the eyelashes with water-black, or by loading them with melted heating-cosmetic.

GENERAL PRINCIPLES—II

By C. HAROLD RIDGE, A.R.S.M., D.I.C., *and* F. S. ALDRED, A.M.INST.C.E.
Consulting Engineers

A FEW years ago there was a general belief that players could (or should) not perform in vividly coloured light. It is now realized that with the exception of one or two colours, such as green, the acting-area can be lit with any colour suitable to the spirit of the scene. In presentational productions the producer can proceed boldly and unhesitatingly, and his "motivating" light will be psychological.

There have been successful experiments for which scenery and properties entirely in black and white were used, each scene being lit psychologically. This colour variation for each scene itself amounts almost to a scene change, and it is possible to use shadowless flooding for the background and acting area without aid from focus-lanterns or other special instruments, provided that different colours or tones of colour are used for these respective areas. This form of lighting should be a great help to the Little theatre, which can rarely afford an elaborate lighting plant. The point that has just been made is of first importance, and it is imperative that at least two colours be used or the stage will look dull and flat; in fact, a stage lit by monochromatic light will look even less interesting than one lit entirely with white light. The simplest colour mixing from a batten gives a richer effect than is obtained by using a single medium; a yellow produced by mixing red circuits with green gives a better stage effect than that secured by using one circuit of plain yellow. It will sometimes be more convenient to vary the colour from one side of the stage to the other rather than from front to back, and there is nothing against the use of several colours on some occasions, though as a general rule various shades of the principal colours will be used. Thus, to go back to our interior sunlit scene, we may have sunlight coming through the window of a room and casting sharp hard shadows on the opposite wall. This sunlight is the motivating light, and we shall assist general visibility by using straw and yellow mediums in those instruments used for the high lights of the room. The instruments for the parts in shadow will be fitted with mediums of the second colour, which may be blue and green-blue if the room is to have a cool atmosphere, and pink and red if it is to have a warm or oppressive atmosphere. The sunshine itself will generally be simulated by the bare gas-filled lamp without medium or with a No. 3 if the bare lamp is too harsh, and a No. 17 if a colder light is required. In general, it is desirable to light shadows slightly with some colour, but in certain cases, for instance in stark strong plays of the very ancient or very modern schools, dead black shadows are desirable.

A good rule when lighting from opposite directions (see Fig. 71 of the *Antigone* of Sophocles) at the same time is to use for the stronger lighting a medium of the same colour as the motivating light, if there is any, and to use the complementary colour for the weaker side. To repeat this in another and more general way, complementary colours are always safe if used from opposite directions, for where they combine they give white light, which aids visibility, and where this combination cannot take place the colours themselves give texture and interest to the scene.

Many years ago Mr. Herbert M. Prentice used such a method with good effect in the Cellar Scene of Toller's *The Machine Wreckers*. Here a bare stage was lit with blue from one side and yellow from the other, and the general "mood" of the scene, a miserable drabness, was admirably conveyed by the even greyish-white light that resulted. Yet this lighting was not monotonous and uninteresting because, as the players moved about and approached one side of the stage or the other, their appearance altered slightly, though only the observant would have said how or why. Moreover, under such conditions the folds of garments, even though they are the most ordinary, will have tinted shadows, and thus take on a subtle character in themselves.

This gives us another pointer for interesting lighting, where the use of vivid colour may be quite unnoticed by spectators, except in a subconscious way. Suppose the stage is flooded evenly from every direction, except from the front, with brilliant red, green, or purple, and that powerful and highly directed white light (say from arc lanterns) is used from the front. The effect is a brightly lighted stage with white high lights and shadows of a deep red, green, or purple as the case may be, while the varying tones of three colours in the draperies and folds of costumes can be very pleasing.

Dancers understand this trick, and when they require high visibility for much of their work, use different colours from each side of the stage and from above, while retaining the white parallel beams from the front, and so obtain the rainbow effects that were introduced by Loie Fuller many years ago.

Example of Presentational Lighting

An example of a design for presentational lighting and production, in which the principle of complementary colours was used, is illustrated in colour in Fig. 72, and to show there is no deception, a small inset photograph of the actual stage set is given as well—how often do designers' sets work out so truly?

Some particulars of the arrangement will be of interest. The scenery and rostrums were all part of the theatre's permanent "unit" equipment, and are three dimensional (the green patch showing in the centre of the fore-stage steps is the opening to John the Baptist's Dungeon, lit from below). The enormous moon is far too large to be mistaken for a naturalistic attempt, but it forms a decorative feature, and the heads of players seated on the thrones were silhouetted against its brightness. The moon is referred to in the text as changing its colour to blood red, and this was done by using a 1000-watt "Effects" Lantern from the spot-batten fitted with a perforated metal plate without any colour medium. The combination of the natural coloured light of the gas-filled lamp and the cyclorama lighting gave the moon, in the earlier part of the play, a pleasant ivory tint. The hole in the metal plate, by the way, took some hours to make, as it had to be shaped like a rugby football to compensate for the angle of throw and curvature of the cyclorama.

The change in colour was accomplished by using a second lantern, similar to the first, but fitted with a red medium. This second lantern was brought in on a dimmer as the first was taken down, care being taken that the two projections exactly coincided. This moon and its change was worth doing from a psychological and decorative point of view, and was no slavish following of the author's text or directions. The colour plate shows the general scheme of lighting, and those who *must* look for a natural motivating source can take the green as moonlight (in any case in the early part of the play) and the purple as light streaming out from the palace on to the garden terrace. Untrained or casual audiences, such as we get in the West End of London, find it difficult to accept abstract lighting. The colours actually used were No. 24 Dark Green, and for the purple Messrs. T. J. Digby's No. 22. These are roughly complementary, and they gave a general white visibility tone over the acting area, aided, when necessary, by focus-lanterns from the front of the gallery and side walls of the auditorium. The mediums in these F.O.H. lanterns were purple, medium blues, and moonlight greens. The thrones, too, needed picking up by a focus-lantern, at the end of the spot batten, with a steel blue medium No. 17. It is not worth while going step by step over the lighting plot, and all the changes, gradual and rapid, which were used during the action, but further details of the main foundation lighting should be of value. The cyclorama was flooded by a mixture from six 1000-watt dark blue Schwabe horizon floods at full, and four similar middle blue floods at half check. It was found desirable in practice to use a 500-watt flood on the stage behind the thrones to lighten up the background at this point: the effect can be seen in the small photograph. A moonlight green medium was used in this lantern (No. 16). The green side lighting was from one 500-watt flood in the wings, and on the opposite side three lanterns placed in the intervals between the groups of pillars were used. The down stage lanterns were 500-watt floods, and the up stage lantern was a 1,000-watt focus-type because in a position so near the cyclorama a flood would have given trouble owing to spill

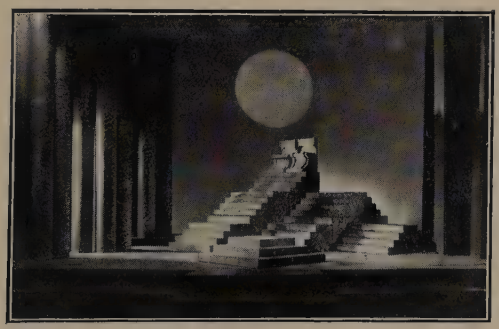


FIG. 72. ISOMETRIC SCENE DESIGN

By Doria Paston for Oscar Wilde's *Salomé* at the Festival Theatre, Cambridge

light and shadows—a controlled beam is essential in such a position. The Authors were responsible for arranging a model theatre to demonstrate modern principles at the Science Museum, South Kensington. The setting on the model is that just discussed, and the lighting described can be seen by visitors, who are also able to work a number of other effects for themselves, and particularly to experiment with three-colour lighting on the cyclorama by means of a special dimmer.

It was the exception rather than the rule at the Festival Theatre to use frosts in the focus-lanterns, but most people find it desirable in order to prevent hard circular blobs of light on scenery and to assist the spot lighting to blend in with the other illumination. Care must be taken to select the frost, thick, medium, or thin, to suit the particular case, and sometimes, when it is only required to prevent an actual hard edge to the spot, even the thinnest frost must have the centre cut out. Some firms supply lenses with the edges sand-blasted to give soft edged spots, and a favourite trick to get increased intensity of light in the centre of a coloured beam is to poke a finger through the centre of the medium.

American Practice

An interesting example of building up an intensity in the centre of a spotted area, where there is no lack of instruments at hand, was afforded by Barrymore's lighting of the first Court Scene in *Hamlet* at the Haymarket Theatre, London, a few years ago. The throne on which the King and Queen were seated was ringed by a well frosted spot of dark blue, which toned imperceptibly into the general lighting of the scenery behind; a slightly smaller spot of a medium blue was added with a thin frost, and the figures were further spotted by a light pink spot, which, with the first blues, brought out the richness of the costumes. Finally, a fourth spot was used for the faces alone. The whole lighting of this play was on this high level, but it is doubtful if anyone witnessing it found the lighting anything but an aid to the action and the scenes. Truly, an example of dramatic lighting which was a part of the play! At the time, the switchboards and all lighting instruments were imported from America, but this would not now be necessary!

In this production of *Hamlet*, if memory serves, few, if any, flooding units were used, and as the scenery was high enough to pass out of sight (44 ft.) a large battery of focus-lanterns of various sizes could be accommodated behind the proscenium border and used to light any portion of the acting area, there being no borders to interfere. A great variety of masks and shutters (or as the Americans say "blinders") were used on these lanterns and, instead of footlights, batteries of spots were placed temporarily on the gallery balustrade.

In America there is a strong tendency to do away with battens (or as they say "borders" or "border lights") except possibly No. 1 batten, and to use focus-lanterns in profusion from every conceivable place where they can be housed. Side lighting by focus-lanterns is much in favour, and numbers of these are fixed on tall towers or metal skeleton structures mounted on wheels, which can be run between the wings as desired. These structures when loaded with focus-lanterns resemble Christmas trees, and are known in this country as "trees." Perch positions are occupied by as many as a dozen lanterns fixed to a vertical barrel, and this is then known as a "boomerang." Whole scenes are lit in America in this way by spot lights alone, of various sizes, including batteries of a dozen or more, in various parts of the auditorium. In a recent American production in this country as many as 80 focus-lanterns of 1000 watts each, in addition to the ordinary stage plant, were used. Such a method of lighting entails heavy expenditure of current owing to the relative inefficiency of the stage focus-lantern.

Value of Models

All serious practitioners of the art of the theatre use models to help them in planning a production. It is good practice to have a scale model of the stage with a complete set of the permanent rostrums and scenery. Small finickey models are more trouble than they are worth, and a minimum size, to be of any "workshop" use, should be about 3 ft. square and of corresponding height, with removable sides for easy access all round. For the average theatre this will mean a scale of about an inch to the foot. The Cambridge Festival Theatre used such a model, and it was found that much time was saved

during the strenuous week-ends over which a change of production took place. The stage staff could see at a glance what was to be drawn from store, and how it was to be set up for the dress rehearsal on the Monday morning. A full working model, however fascinating it may be to construct and to examine, is of little use to the theatre worker, for, unless the model is the size of a small room at least, it is impossible to scale down the lighting units in such a way that they can be of practical value in determining an actual lighting plot. All that can be done is to get on the model a general impression of the effect desired. For this purpose it is better to use a few ordinary lamps at full voltage. Thus, the effect of overhead lighting can be examined by covering the top of the model with wire netting, upon which can be placed, in rapid succession, various gelatine mediums, and one or more lamps of suitable wattage can be suspended above and can be masked as required by sheets of tin or cardboard. This is far more valuable than to attempt to use a miniature batten, with pea lamps run from a battery or transformer. Batten lampholders fixed at various positions in the interior of the model will allow the effect of light from different angles and directions to be tried, and, again, the effect from these lamps can be modified by fitting over them round tins with holes and slits cut in them as desired. On a small model the use of dimming effects and miniature spotlights is of no value in arriving at actual requirements.

Until stage directors and producers are trained in the technicalities of lighting, and until they can visualize what the effect of it will be, they will continue to pursue the safe, but uninspiring, course: they will use their battens and footlights to fill up the gaps between the important areas picked out by focus-lanterns, and to light the set. The lighting of the set itself should really be done by a third set of instruments kept for that purpose, and having nothing to do with those used for motivating and visibility lighting.

The Authors have treated their subject in the orthodox way by consideration, first, of the technical principles and instruments used; then of the general principles governing their use; and they will, finally, give examples of actual practice. The reader who has progressed thus far may be referred to a different method adopted in Stanley R. MacCandless's *A Method of Lighting the Stage* (Theatre Arts Inc., New York), in which, to quote the introduction, he "reverses the general practice and begins with an analysis of the lighting effect to be produced, goes on to a determination of the characteristics of the simplest standard lighting units, necessary for the purpose, and then outlines a method of procedure in lighting a production, which shall be simple, adequate, and easily co-ordinated with the other elements of production."

ILLUSIONS

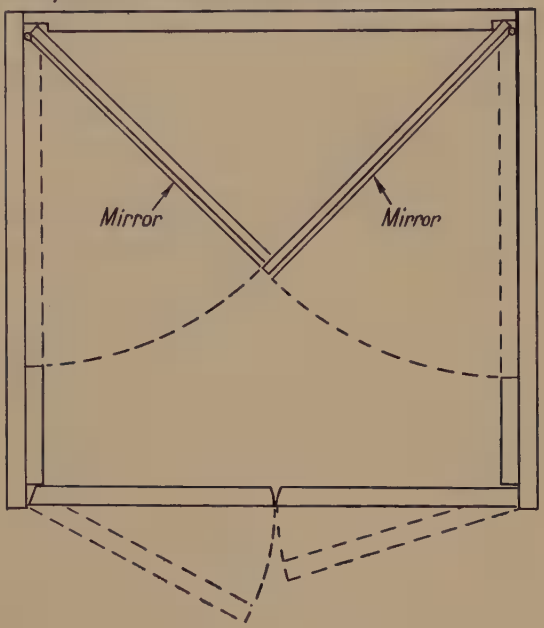
By A. E. PETERSON

Founder, Sunday Night Adventurers; Secretary, Kingston Marionette Players, etc.

THE aid of a professional illusionist is often sought when stage effects of an exceptional character are required, and producers faced with the necessity of providing something quite out of the ordinary should bear this fact in mind. Such simple experiments as dream scenes seen through transparencies are well within the capabilities of the average producer, and some of the greatest plays that have ever been staged owed much of their success to this form of stage illusion. A weird scene is shown to visitors to the Moulin Rouge at Paris, where, as part of the evening's entertainment, one can witness the unusual sight of one of the members of the party being placed in an open upright coffin and then watch the gradual process of decomposition set in. Soon all that is left is a grinning skeleton that eventually, to the great relief of the remainder of the party, resumes its normal covering and allays their apprehension as to their friend's return from beyond the beyond. A grim effect was staged in a play called *The Last Hour*, when it was produced at the Comedy Theatre. This play, one of a long series of plays dealing with the secret service, concerned the machinations of a group of secret service agents working on behalf of a foreign power that desired to obtain possession of a mysterious machine capable of dealing death by means of a ray of light. Our own gallant, but stupid, C.I.D. took a hand in the matter, and, after experiencing many frightful perils, one of which was a practical demonstration of the gentle art of garrotting as practised by means of a stout cord and a handy poker, eventually turned the tables on the foreigners, who themselves become the victims of the machine when its deadly rays were turned upon them. This takes place at the end of the play, and in order to make the scene as effective as possible Jasper Maskelyne, the famous illusionist, was called in, and he provided an illusion that enabled the audience to see two of the characters changed almost instantaneously from normal human beings into charred, featureless remains that bore little resemblance to their former state.

The professional illusionist spares no expense in supplying himself with apparatus that will stand close examination by members of the audience. Apparatus operated by electrical impulses, secret springs controlled by electro-magnets, heavy iron chests secured by massive padlocks from which the performer, after being trussed and handcuffed by experts and placed in a cabinet, releases himself and emerges free after replacing the trick hinges or "phony" rivets that are a feature of this form of apparatus, makes scrutiny by the most inquisitive not only harmless but desirable. Demonstrations of telepathy, thought reading, or second sight that seem inexplicable and make the real explanation, that of a remarkable system of prearranged signals, incredible, are of everyday occurrence; whilst illusions such as the elephant that walks through a brick wall built on the stage during the performance via a huge stage trap passing beneath it, or heavily draped ladies who from the safe depths of a black velvet cavern on the stage perform the evolutions known as "levitation" are becoming obsolete. Levitation or aerial suspension was made possible by the lady wearing a complicated harness slotted to receive the shaped end of a powerful lever operated by mechanism behind the scene, and which by being raised, lowered, see-sawed or rocked made it possible to suggest that her movements were controlled by supernatural powers or were performed whilst under hypnotic control. The obedience of her body to every move of the magician's hands being due to the skill of the unseen operators and the comfortable padded harness in which the lady rested whilst being manipulated. An interesting development of this illusion showed the lady standing upon a low stool with her outstretched arms lightly resting upon two supports, to the upper end of one of which her harness was secured. First the platform upon which she stood would

be removed and then one of the supports, leaving the lady defying all the laws of gravity as she performed her evolutions on the single support to which she was fastened. The mechanism of this harness was fitted with a rachet, noiseless in operation and easy to control. The lady was always "mesmerized" before the actual levitation



Plan of Cabinet

began, and upon being brought round at the end of the act appeared dazed and unaware of what had been taking place during her period of trance.

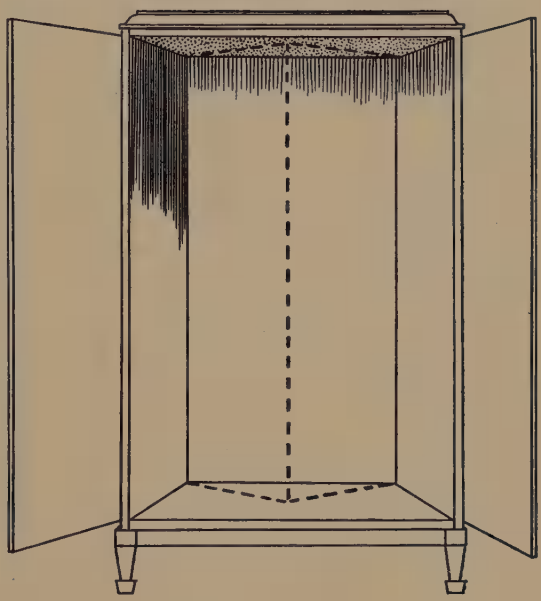
A Vanishing Cabinet

There are occasions when a cabinet similar to those used by illusionists is required. It may be wanted for the staging of a spoof spiritualistic seance or some production of the grand guignol type, where a body, living or dead, has to disappear mysteriously. The cabinet stands on short legs and is raised just high enough to enable the audience to see beneath it and to be convinced that the disappearance is not arranged by means of traps in the stage. It should be solidly built so that those inside who have to move may do so without causing the cabinet to wobble whilst disappearances or changes of position are taking place. If the occasion is a seance, the front may be closed by curtains through which spirits may materialize or objects be whirled over the heads of the audience by means of a telescopic stick or an ordinary fishing rod fitted with reliable joints. If the front is of wood, holes may be cut in the top for the same purpose. Bells, tambourines, luminous skulls, silk bags or shaped balloons painted to represent ectoplasm, and which, after being inflated by means of a long metal tube to one end of which they are attached, are surreptitiously introduced into the room with startling effect, are secreted in the triangular chamber of the cabinet before the seance begins and concealed again at its close. The cabinet is usually square, but it may be deeper than its width, the size of the triangular chamber being determined by the inside width of the cabinet. The principle upon which the illusion is based is as follows. If a mirror is placed at an angle of 45 degrees between two similar walls built at right angles it will reflect the wall facing it in such a manner that, viewed from the front, the reflection of the side wall convincingly suggests the back wall which, at the moment, is actually hidden by the mirror, whilst the mirror itself merging into the picture seems to disappear in the process. It must be understood that every portion of the interior of the cabinet must be of a uniform colour and the surface of the mirrors perfectly clean. The effect of the illusion can be heightened by fixing a decorative border round the top of the inner walls. This border, whilst not being too obtrusive, should be easily noticeable, but great care must be taken to have the border fixed evenly so that the reflections of the borders in the side walls will meet exactly when the mirrors are facing the audience. The swinging doors to which the mirrors are fixed are held in position when closed against the side of the cabinet by two small ball catches inserted in the top rail. When a person wishes to disappear all he has to do is to enter the cabinet and immediately the front doors are safely closed to pull open the side doors, concealing himself in the triangular space behind them. When the front doors are opened again the audience sees a cabinet that appears to be empty.

Knife Throwing Illusion

A thrilling, and, at the same time, exceedingly dangerous feat that used to be frequently seen

in the music halls was the tomahawk or knife-throwing act. This peculiar form of entertainment was first introduced into this country by a troupe of Chinese jugglers of both sexes who hurled real knives at a living target. A similar act staged by a man and his wife used to tour the music halls, but apart from occasional engagements with a travelling circus this act is now seldom seen. Before beginning to perform the man made it a practice to request those members of the audience who were nervous to close their eyes and ears until the act was over, and he particularly requested absolute silence during the performance of the feat, which consisted of outlining the figure of his wife, who was dressed in a closely fitting costume and flesh-coloured tights, on a solidly built blackboard against which she stood with outstretched arms. There was no trickery about the act, which was purely a matter of skill, and the tomahawks could be seen whirling through the air from the moment they left his hand until they buried themselves in the blackboard with a vicious crash. Sometimes the act was varied by changing the scene, and in place of the blackboard there was a huge tree to which the woman in the dress of an early settler was bound whilst the man appeared in the war paint and feathers of an American Indian. This type of act in an emasculated form is still to be seen and, properly staged, it is just as thrilling as the real thing, but devoid of all risk. Here is a modern version of the trick with a description of how it is arranged. The scene is usually the headquarters of a gang in some low class café in the Montmartre quarter of Paris. The chief characters are the leader of the gang, his unwilling mistress, and a rival for the lady's affections, who may be a member of the gang for whom the lady has developed a hopeless passion, or some casual visitor or tourist. The chief, noticing his mistress's coolness, soon discovers the cause and vows vengeance. This is overheard by the lady, who instantly goes to warn her loved one of his peril. She misses him, for, almost as soon as she has made her exit he makes his entry. Then follows a realistic duel with knives, the result of which is easily foreseen. Driven to bay with his back against a door, he faces the gang unflinchingly as they hurl their knives at him, missing his body almost by a miracle. The chief, who is the deadliest marksman of them all, announces that his knife is the one that shall pierce the black heart of the betrayer, and as he leans back and takes deliberate aim the girl rushes on to the stage, flings herself between the two rivals, and, sad to say, receives the hurtling knife in her bosom, where it buries itself until only the



FRONT VIEW OF CABINET

haft is visible. Slowly she sinks to the floor and a spotlight enables the audience to see an ominous trickle of blood. The gang slink away, leaving the lovers locked in a final embrace, and as she falls back dead the curtains close to the playing of appropriate music.

There are many variations of this plot, but the development is usually the same, and the trick, when carefully produced and accurately timed, is really thrilling. There is no danger whatever to those taking part in the play because the knives that are supposed to be thrown never leave the hands of the thrower—if he can be called such—from the beginning to the end of the scene. The thrower standing sideways, or with his back to the audience, makes a broad sweeping movement with his arm as he leans back, takes deliberate aim, and then, flinging himself forward, pretends to throw the knife, but really palms it or conceals it in folds of his loosely hanging

coat, which has a convenient pocket into which the knife is slipped. In one version of the play the effect of a shower of knives was supplied by two men—one handing the knives to the thrower as quickly as he could pick them from a table. Actually there were only two knives in use, but these were so cleverly manipulated that as the thrower was handed a fresh knife he actually produced the knife he had apparently just thrown and as the second man handed him another knife he in turn deftly concealed it, both movements being made simultaneously as their hands met and only one knife was seen by the audience from the time it left the table until it stuck quivering in the door. The knives were made of millboard with silver paper covered blades, and to guard against the accidental dropping of a knife, which would have ruined the whole effect, the hafts were secured to the wrists of the actors by loops of tape. The knife that appears to strike the lady is fixed to a belt she wears by means of a spring, which, when released, allows the haft to spring upwards and outwards, and the audience, seeing the blade of the knife buried deep in her breast, believe they have actually seen the knife strike her. As she rushes on the stage she is panting and out of breath, and the quick movement of her hand to her bosom seems quite natural in the circumstances, the audience never connecting this with the release of the spring, which is really the secret of the movement. The stream or trickle of blood that is seen may be suggested by a coloured ribbon manipulated by the person who supports her after she has fallen, or by a dab of paint applied as she releases the haft of the knife. The doorway against which the victim stands whilst the knives are thudding into it is made of stout material covered with transparent gauze and painted. This allows the man or men operating the knives from the back of the door to have an uninterrupted view of the stage all the time. This point is particularly important, as the success of the illusion depends upon the accurate timing or synchronization of the movements of all concerned. The hafts of the knives are securely fixed to flat strips of springy wood, or they may be fixed to strips of metal, one end of which slots into a metal holder screwed to the framework of the door. The haft end of the wood is pulled well back and held by hand, or it may be fitted with an automatic release, and simultaneously with the movement of the player on the stage the spring board, on being released, forces the haft through a slit in the canvas of the door, which is invisible to the audience, and strikes the batten of the door a resounding thwack, which the audience readily associates with the blade piercing the wood, especially when they can see the knife still quivering from the force with which it has been thrown. It is essential that the door end of the illusion should be in capable hands, and, what is more important, that any mechanical aids are made foolproof as far as possible.

A rather unusual illusion was arranged for a play in which the audience witnessed a gruesome execution by guillotine. Before the actual event took place the knife was given two or three trial runs, and an opportunity was also taken to demonstrate to the audience that the blade was really what it appeared to be. The blade was actually made of steel—in parts—to give it the necessary impetus when dropped. That portion where the neck of the condemned men and the blade would come into contact consisted of a cut-out portion covered with tissue paper of the same colour. As the knife fell the man who was being decapitated pushed his head through a small trap concealed in what appeared to be a ledge of the guillotine whilst the executioner lifting a dummy head that had been concealed in another trap held it aloft for a moment or two before flinging it in the basket. The guillotine was placed so that any peculiarity in the construction of the machine was unnoticeable, and attendants, in the excitement of the moment when the dummy head was being exhibited, quietly and unobtrusively released the straps that held the victim, pushed him into the long basket and lessened the risk of detection that might have been incurred if the body had been allowed to remain in full view of the audience for any length of time.

MUSICAL POINTS AND DANCING

By D. GRAHAM DAVIS
Editor of "The Gilbert and Sullivan Journal"

THE musical requirements are, perhaps, less complex than those of the acting. There are not those many differences of style and atmosphere that require so much consideration when one is dealing with the acting. The musical director will realize that Sullivan, as much as Gilbert, has laid down how he meant his music to be sung; his directions as to *tempo*, phrasing, etc., show what is needed to give full effectiveness to the music. And Sullivan insisted on being obeyed. As Gilbert was autocratic on the stage, so did Sullivan's will dominate the musical side of the operas. The musical director, then, will firmly put down any tendency on the part of the singers to go their own way. The singers will realize that they cannot take liberties with Sullivan. If a word is set to a crochet, followed by a crochet rest, there is a reason for this, and the singer is committing a solecism by singing as though a minim were written. One must insist that Sullivan's music be sung as it is intended to be sung—in the exact manner that Sullivan wrote it. Famous singers, we know, take liberties; they love to hang on to some note that displays the best in their voices. This fault is frequent in the concert hall and even in the opera house. Is it not, then, making a mountain out of a molehill in setting one's face so sternly against the practice in such things as light opera? No; even the most prominent artist, engaged to sing a Gilbert and Sullivan rôle, would be as little allowed to interpret his or her own ideas into the singing as into the acting. "Charming," said Sullivan blandly on hearing an artist rehearse one of his numbers, "Now let's hear it to my music." Although Sullivan is no longer here to administer such gentle, though sarcastic, rebukes to those who take liberties with his music, the vital tradition remains. Musical directors, as much as producers, must see that the traditions are carried on, and through their efforts the singers must realize that Sullivan's requirements are observed. Even stronger than the claim of tradition is the undoubted fact that both composer and librettist had the best of reasons for insisting that their work be performed in the way which they dictated. For they realized how much their respective arts were inter-dependent, and to what an extent perfect sympathy and understanding in method was essential. It was this realization that led to the perfect blend of literary and musical art of which these operas are so marked an example.

To the players I have frequently stressed the importance of clarity of diction. There is no stronger element in the Savoy tradition, and it applies with equal force to the singing. Gilbert's words, whether spoken or sung, must be crystal clear. The most glorious voice will avail nothing in these operas if the diction be not distinct. Even when the setting is of the most florid, every syllable—nay every *letter sound*—must be clearly heard. An example may be given: "Poor Wandering One" gives Mabel a passage in which the word "heart" is prolonged, staccato, for thirteen bars. More often than not one hears this word made into "ha-ah-ah-ah. . ." What should be heard is "Take hear-ah-ah-ah . . . t." That final "t" must be sounded distinctly.

But one must point out that there are a few places in the score where it appears that a phrase should be sung which is, in fact, spoken. Examples occur in *Patience* and *Iolanthe*. In the first act finale, Patience has interrupted the drawing of the lottery. Bunthorne philosophizes: "How strong is love," etc. The final words are shown as sung (true, three of the four notes are the same). Actually Bunthorne works up to a climax on the words ". . . has burst the bonds of Art——." The four chords in the accompaniment are played, and Bunthorne remarks, in a matter-of-fact voice, "And here we are!"

Similarly, in the finale to Act I of *Iolanthe*, the peers, it seems, sing their laughter at the joke of Iolanthe being Strephon's mother. But the Lord Chancellor's question, "What means this mirth unseemly?" would lose its point if the peers

followed the score, and gave their laughter, to music, in the precise form "Ha, ha, HA: ha, ha, HA: ha, ha, HA." Actually they burst into real laughter at this point, the laughter dying away as the music runs into the Chancellor's music. The most important piece of music replaced by speech is the line "Iolanthe! thou livest!" I referred to this in the study of the part of the Lord Chancellor, and need only repeat that the line is spoken in a tone of awe-struck wonderment.

I beg all amateur Savoy opera singers to avoid "vocalization." Where, as in these works, the songs are part and parcel of the telling of the story, and where singing follows dialogue as the natural sequence of day and night, nothing strikes a false note more than a sudden change in the manner in which the words are produced. It is a Gilbertian anomaly that what vocalization occurs is found in the spoken, rather than in the sung, word. That is if full regard is paid to that traditional, and very pleasing, cadence that is heard in so much of the dialogue. Some of the songs can be regarded as separate numbers, in that they can be sung as concert items. But in a performance of the opera the songs are as much a part of the whole as are the words. Colonel Fairfax, unlike the concert hall tenor, does not sing "Is Life a Boon?" as though it were distinct and different from the preceding scene. It is just a continuation of the gentle philosophy which has marked the dialogue that leads up to the song. It is perhaps too much to say that Sullivan's music consists more of speaking to music than actual singing. Yet it is certainly nearer to that than to render the songs as though they were concert items or grand opera arias.

The analogy of speaking to music is, however, true of the light comedy parts; indeed I would rather have these rôles played by anybody but a man with a really good singing voice. Great artist though he was, George Grossmith was not a wonderful singer, and it must be remembered that Sullivan had him in mind in composing the comedy rôles. Consequently the composer knew that he could not make too great demands on the comedian's vocal powers. Then the rapid patter songs with which these parts abound demand, for their all-important clarity, far more a *parlando* style than excellent singing. It will be noticed that I use the term "speaking *to* music"; this is by no means the same thing as speaking *through* music.

Players of character parts must be careful to maintain the character while singing. All the characteristics of the parts must be as clearly defined during the singing as in the acting. Bill Bobstay, in *H.M.S. Pinafore*, speaks in a "rough, common-sailor fashion." He must not, therefore, sing in the tones of a possessor of faultless King's English.

Now for some particular words to the chorus. You have been told that your part in the operas is at least as important as that of the most exalted principal. Gilbert, I wrote, made the chorus his chief asset, as it became Sullivan's principal glory. Do not be afraid to open your mouths, but do not, in so doing, produce just a large volume of sound. Your words, equally with those of the principals, must be clearly heard. Do not slur them into each other, and so produce such awful effects as "Bow, bow, to his daughter-rin-lor-relect." Believe me, that is no flight of imagination. It is to be heard time and time again in amateur productions of *The Mikado*.

Remember that these operas are, in the main, bright and joyous. So do not be afraid to smile, but do not let the smile become a simper. Keep vivacious, and do not allow the beauty of the music, with its more than occasional hint of the church, overwhelm you by its solemnity. Above all, do not in your endeavour to carry out the producer's instructions convincingly, forget to follow the musical director's beat. If a principal becomes unruly and starts to run away from the orchestra, or the musicians suddenly spurt ahead of the soloist, the conductor can soon pull things together. But if each chorister suddenly fails to follow the beat and starts going ahead at his or her own idea of the *tempo*, chaos will soon be complete. And do not drag.

It is not suggested that the choristers should obviously keep their eyes glued on the conductor. It is easy to watch his directions out of the corner of your eye while seemingly paying no attention to anything but the action on the stage. But if ever in doubt for one moment whether you are right or wrong, then look fairly and squarely at the baton and obey its signs implicitly.

Summed up, clear, fresh, and pleasing voices are far more desirable than voices of supreme

excellence. What must be remembered is that the ideal Gilbert and Sullivan singer is as much a type as is the Italian or German opera singer, or the musical comedy artist. Each of these types is ideally suited to its particular sphere; each an intrusion in another. One thing which, more than any other, must be missing from the Gilbert and Sullivan singer is any tendency towards vocal affectation or mannerisms.

One would ask musical directors to make a study of the band parts (in the absence of ability to refer to the full score). Sullivan's orchestrations and accompaniments are masterly, and they are as important as are the vocal harmonies. Many a point, it will be found, is given additional humour by some little orchestral touch.

With regard to dancing, one can say that, taken as a whole, it is not difficult, either to demonstrate or to execute. Even such set dances as the minuet and jig in *Ruddigore*, and the gavotte and cachuca in *The Gondoliers* can be acquired without the aid of a qualified dancing instructor. But there is much to be said for obtaining the help of such an individual, especially for the jig and cachuca. Each of these has to go with such verve and swing that a good knowledge of the technique of dancing instruction (apart from any other consideration) is a great asset and time saver to the producer.

Experience has shown that it does not work if one engages an instructor and says, "We want a gavotte or a cachuca." For none of the dances, as performed in the operas, is exactly what would be seen in a ballet or at a dance. Considerations of grouping and business during the dances have to be taken into account, and the producer should remain in supreme command even over the dancing instruction. The producer's knowledge of the stage picture, coupled with the instructor's skill, should make a perfect blend for getting the ideal results.

The opening ballet now performed in *Iolanthe* is, as yet, not much adopted by amateurs, who prefer the simpler opening previously employed. Even this ballet does not present much difficulty in the dancing. The usual "Savoy steps," as

THE END OF "THE GONDOLIERS" *Photo by J. W. Debenham*

This is not the cachuca. but the repetition of some of the steps in the finale. The photograph clearly shows the difficulty of avoiding crowding if the dance were performed by everybody

one might call them, are not elaborate, consisting chiefly of waltz and polka steps, glides, and similar easy effects. What counts towards making the dancing appear convincing are grace of movement, poise, and balance. None of the set dances calls for any particular comment, other than the gavotte and cachuca in *The Gondoliers*. In the gavotte, it must be realized, Marco and Giuseppe are being given a lesson in deportment, and their awkwardness must be apparent in every step. It is only in the encore that the two kings should be as graceful and at their ease as are their partners. The clowning with which amateur Dukes sometimes mar this number is to be deplored.

Many producers make a great mistake in spoiling the effectiveness of the cachuca by having it a dance for the whole company. The *élan* and abandon of this dance make a large amount of elbow room necessary (both figuratively and literally), and this is impossible if the stage is crowded with dancers. In normal circumstances it is sufficient to leave the actual dancing to six or eight couples, having the rest of the company in the rôle of interested and excited spectators. In the later part of the number, where there is dancing without singing, the chorus and dancers should interject an occasional, seemingly spontaneous, exclamation—such as "*olé!*"—appropriate to the dance's southern origin. All through the number, those not actually dancing follow the music and movements with waving arms and swaying bodies. Marco and Gianetta, and Giuseppe and Tessa should, naturally, be numbered among the dancers, while Antonio with Fiametta, and Francesco with Vittoria, might also be prominent.

The dance is certain to be encored, and for many reasons one suggests that the four principals should not re-appear for this, their places being taken by the two groups of minor principals just mentioned, and the other gaps filled by fresh couples from the chorus. Or the entire *personnel* of the dance might be changed. This means that additional people have to be taught the steps, but it serves to give Marco and, particularly, Giuseppe, a well-needed rest. Both have to remain on the stage for some time after the cachuca, and after the bustle and whirl of the dance both may be in dire need of the attention of the powder puff. The brief respite during the encore allows them not only to repair the ravages made on their make-up but to have a few moments in which to recover their breath before re-entering at the end of the repeated dance. If these two actors are compelled to dance the encore, then the ensuing scene with the Grand Inquisitor will probably lose some of its effect owing to the surreptitious mopping of streaming brows by two thoroughly uncomfortable young men.

In recent years the professional cachuca has been much changed. It is now danced, first, by one or two couples with others joining in later, and is a much wilder affair than previously. It is an attractive dance to watch in its new form, but a real criticism has been made; is it entirely suited to its surroundings? What was previously a gay frolic has become a sophisticated affair—and sophistication and *The Gondoliers* do not go well together.

HOW TO DRESS YOUR PLAY

By CONSUELO M. DE REYES

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THE importance of the question of dresses is, for the amateur producer, equalled only by that of stage-setting. He is at a disadvantage for lack of money, but this, again, will probably prove his salvation. David Belasco, the well-known American producer, used to describe how he had spent hundreds of pounds and weeks of experiment on a device to represent the souls of warriors crossing the river of death in *The Darling of the Gods*, and at last, when all machinery had failed, he discovered accidentally, at the eleventh hour, that a simple folded gauze gave perfect results. The amateur who would never have had the opportunity to employ elaborate machinery would probably have discovered it at the start.

It is just the same with costumes. The wealthy producer who wants his money to be visible on the stage will load his actors with expensive costumes and elaborate wigs that will submerge their personality, while the impecunious amateur, forced by strict necessity to study only the essentials, will secure far more simple and beautiful effects. Now that the interest of the intelligent public and of all modern artists focuses pre-eminently on the setting and atmosphere of a dramatic production, the question of costume becomes one of the greatest importance. It has to be considered not merely as a problem in itself, but as one bound up intimately with that of scene setting and, indeed, with the entire decorative aspect of the play as a whole.

TYPES OF HOSE

It is not enough to consider the historical period alone, or the pleasing impression that the garments create on the wearer; the colour scheme in its relationship to the background and the symbolic value of colour and line as representing mood and atmosphere must also be taken into account. There is scope for far more attention than is usually given to this side of a production and for individual talent in design and craftmanship. The work of Lovat Fraser and of Leon Bahst—to mention only two great names—has been far-reaching; Lovat Fraser especially has shown how brilliantly historical atmosphere can be combined with perfect decorative value and a consistent unity of colour scheme and design.

The chief asset of the artist of the theatre is the human figure. When he comes to dress it, he may follow one of two courses. He may load it with the sartorial follies of the exact period of

the play, thus converting it into an inferior museum exhibit, or he may, by choosing at will from the beautiful costumes of the Middle Ages, dress his players in garments that will give them grace and distinction. Historical accuracy may satisfy the mental needs of the antiquarian, but it is beyond the requirements of the artist. His

A nobleman of the Period of Richard II

A variation of the same costume

A citizen of the same Period

DESIGNS FOR SIMPLE COSTUMES FOR MEN

queen is beauty, and his stage dresses must serve beauty, whether they serve absolute historical accuracy or not.

The four hundred years included in the twelfth, thirteenth, fourteenth, and fifteenth centuries in England were productive of most of the fine designs in costume, and from these the costume designer will do well to select. When starting on a scheme of dressing, the following are a few excellent guiding principles.

(1) Work for distant effect under the actual conditions of staging and lighting that will be used. Do not judge any material, trimming, or costume "in the hand," or as if it were to be worn in a drawing room. Get away from it, and visualize its effect as it will be on your stage.

(2) Be clear from the start whether you intend to be purely and freely decorative or to consider historical periods. This depends largely, of course, on the play under consideration, but it is essential to be consistent, or your scheme will be confused.

(3) Decide also on the type of materials to be used. It is possible to produce a rich effect with inexpensive materials, such as sateens, by a judicious use of colours and decorations; but they will not blend well with richer and heavier materials and each will destroy the value of the other.

(4) Keep to clear, pure colours, unless some deliberate effect of dingy or dirty colour is intended. Colours that may be subtle and lovely in ordinary wear are often valueless on the stage, and materials with small or vague designs are usually ineffective, and often quite ugly. Great care must be taken in choosing colours for lighting; for example, certain yellows are nearly white by stagelight; mauves may turn a dull grey or brown; shades of pink, rose, and orange are sometimes indistinguishable; and all blues and greens, especially those with a yellow tinge, are darker and duller than in ordinary light.

(5) Decoration should be done boldly, and only where it has a definite meaning. Test its effect from a distance, choosing patterns and materials that will show up well. The value of touches of white and black in any colour scheme

cannot be too carefully considered. It may safely be made a rule not to use patterned trimming on a patterned material. If for any reason this is done, mount the patterned trimming on a plain foundation that will throw it up. The value of appliqué decoration is appreciable. The fact of the difference in depth and surface has

FIG. 1

FIG. 2

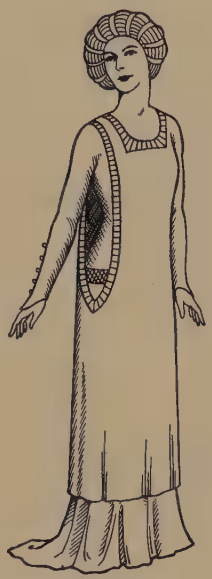


FIG. 3

DESIGNS FOR SIMPLE COSTUMES FOR WOMEN

a great value, and gives beautiful richness of effect.

(6) The "hang" of materials is a most important factor, and success in any kind of costume depends on the right stuff being chosen. Amateur workers often waste much good material, labour, and design by not having realized this. You cannot make a close-fitting Elizabethan doublet of unlined sateen, nor get a stiff silk to hang in graceful Grecian folds. Especially in male dress is the mistake made of trying to use too light materials. Where possible, woollen stuffs should be used for men's doublets, coats, and cloaks; or heavy cotton materials such as dyed Bolton sheeting, heavy casements of the ribbed variety, and various curtain materials.

Ladies' dresses also, especially of the Tudor, Elizabethan, and Georgian periods, need substance and firmness to make them hang properly and to give that fine air of pride which is so important. This is especially so when costumes are designed for lasting use. One may design a lovely dress in a flimsy material and it may look fresh and exquisite for a night—but beware of the end of the week.

In this connexion the use of furnishing materials is recommended. The remnants to be found in upholstering departments often provide rich and beautiful pieces of far more value for stage costume than dressmaker's materials.

(7) Do not allow individuals to confuse the general scheme. The dressing should be in the hands of one person, working in conjunction with the scene designer and the producer, or the result will be artistic chaos. Naturally, the individual players will need to be carefully considered and the colour and design of each costume suited to its wearer, but choice and decision can rest with one person only.

(8) The question of "line" is also most important, so much depends on the dignity and rightness of a figure on the stage and nothing so much affects the peace of mind and confidence of a player.

The lines of drapery are all-important, and often they are far better done on the wearer at the last moment. It is impossible to sew a draped

cloak into its right lines, but in this case the arrangement must be planned and tried beforehand, to avoid the terrors of garments that become disarranged at the critical moment and entangle the feet and arms of the wearer.

(9) Consider your costume with regard to your scenery and test their colour values against it. For instance, you may play a medieval court scene against a black velvet background and use with impunity every brilliant colour imaginable; in a Greek play you may take the cream, orange, rose, and black of the Grecian vase paintings, and maintain this colour scheme throughout, against a pale, clear backing; in a Mystery Play the atmosphere may be conveyed by a scheme of blues and violets in a light flooding the stage with blue.

It is surprising to find how small a wardrobe will suffice for a long series of Shakespearean performances.

Benedict's costumes will serve equally well for Bassanio or Ferdinand, or Sebastian or Romeo; Leonato's robe for Prospero, Egeus, or Capulet, Falstaff's tunic for Sir Toby or Stephano, and Trinculo's motley for Touchstone or Feste.

While making his plans for a play or series of plays, the director should decide upon his standard and adhere to it throughout. If he choose for his men, the simple, smock-like tunics unshaped at the waist, he should carry out that scheme throughout, securing variety by means of colour or ornament. If he decide upon shaped tunics, he should adhere to them. Again, if he prefer more elaborate slashed and puffed effects, he should maintain that standard. Only thus will he attain unity and interchangeability of the separate garments that make up each costume. Exclusive of shoes, girdle, and headgear the practical minimum of garments for a man is two and for a woman one. For male attire the essentials are tunic and hose. Only in special cases should trunks be used, as they tend to break the final, natural line of the hips, and to cut the figure almost invariably into three parts. Indeed, the only excuse for trunks is when a character has to divest himself of his tunic and appear in his shirt for a fight or for any other purpose, but in such a case the trunks should merely be worn under the tunic, giving the effect of a two-piece costume, and not altering in any way the scheme of the dress. Women's dress provides quite as wide a range in cut and style. The most effective and satisfactory is a one-piece gown cut princess style with shaped panels falling from shoulder to floor (Fig. 1) or with a full skirt gathered on to a close-fitting bodice (Fig. 2). Capes, cloaks, surcoats, mantles, etc., may then be added, as required. When purchasing tights, it should be remembered that woollen tights not only wear better than cotton or silk, but they also hold their shape better at the knees. Silk tights are expensive, and cotton ones become baggy after a few minutes' wear.

While it is impossible to generalize because of the wide variety of requirements in the various garments, it is safer to avoid the cheap, shiny fabrics. Their sheen is almost wholly due to loading with metal, and not only is this lustre evanescent, but the nature of the material is such that it will fall into ugly crinkles and folds. Serge or light woollen materials are admirable for almost all purposes. They shape well, and when used for cloaks hang in clean, beautiful lines. They can be obtained in the widest range of colours. It is best to avoid the necessity of using materials that require linings, which involve difficult tailoring, and rarely look as well as a single heavier piece of material. Cotton crêpe is a great boon to the costume maker. It shapes and drapes beautifully. Its fine texture and wonderful range of tints make it such that it can be used in every department of the work. It often happens that all the crêpes of a certain quality and price form a family of colours, made with the same dye-base throughout, thus rendering colour discord impossible.

Felt is another good friend of the costume-maker. It has an excellent colour range and its firm body makes it durable. It is the best material for big cloaks and gowns. One of the most effective methods of design is to employ coloured felt in appliqué form upon felt of another colour. Another advantage of felt is that it need not be hemmed, and, consequently, it avoids a hard edge.

Silks and velvets should be reserved for the principal characters of a play where richness of robes is desirable, as otherwise there will be no differentiation.

Photo by H. J. Whitlock & Sons, Ltd., Birmingham

MR. D. KILHAM ROBERTS

AMATEURS, PLAYWRIGHTS, AND PRODUCTIONS

By D. KILHAM ROBERTS, M.A., Barrister-at-Law

Secretary, The Incorporated Society of Authors, Playwrights and Composers; Consulting Secretary, The League of British Dramatists

TO the man in the audience it must seem odd that the relations between two groups of individuals so mutually dependent as are those who write plays and those who perform them—especially if the latter are amateurs—should be marred to so large an extent by indifference and even, in some cases, active hostility. It would not be unreasonable to have supposed that in the interests of their own material welfare, if for no higher motive, each would endeavour to appreciate the other's position and point of view, and so avoid much of the misunderstanding that at present exists.

The situation is one for which both groups are to blame. Dramatists who can count on a West-end or Broadway run for almost any play they write have been inclined to regard the Amateur Theatre with a superior scorn, which, had they taken the trouble to attend the amateur performances of some of their works, they would have found was as unjustified as it was insufferable. Such dramatists regard the amateur society merely as a provider of what are in the gross satisfactory if individually comparatively insignificant, windfalls.

There are, of course, even among playwrights of standing, a large number of exceptions to whom the Amateur Theatre means something more. Many, indeed, among our more far-sighted dramatists see in it and in the whole Little Theatre Movement the theatre of the future—the ultimate stronghold of the stage against the encroachment of the screen. But even they, even those public-spirited authors who give up valuable time to such work as adjudication at British Drama League Festivals, although they have faith in the Amateur Theatre as a movement and admiration for what it has achieved in the face of overwhelming odds, have hard things to say about the extraordinary absence of ordinary commercial morality which still pervades it.

Most of the larger and more progressive amateur societies are, of course, above reproach in this respect. They recognize the necessity for obtaining the permission of the author of a play before that play is publicly performed. They appreciate, what many amateurs apparently fail to appreciate, that to perform an author's work without his authority, and without payment of the fee required, is as dishonest morally and legally as it is to travel on a railway without buying a ticket.

So long as a play remains in copyright, which is for the duration of its author's life and for fifty years afterwards, it is private property; and until that time has expired the owner of the copyright has, in the words of the Copyright Act, "the sole right to produce or reproduce the work or any substantial part thereof in any material form whatsoever, to perform . . . the work . . . in public"—or to exploit or make use of it in any way. The Act contains another provision which is often overlooked and which might with advantage be mentioned here. It is to the effect that any person who, for his private profit, permits a theatre or other place of entertainment to be used for the performance in public of a work without the consent of the owner of the copyright is also guilty of infringement, unless he was not aware and had no reasonable ground for suspecting that the performance would be an infringement.

Amateurs and owners of halls would also be well advised to remember that the plaintiff in a successful action of infringement, following an unauthorized performance, is normally awarded an injunction, damages, and costs, and to bear in mind the fact that the two latter items jointly are usually more than ten times the amount in

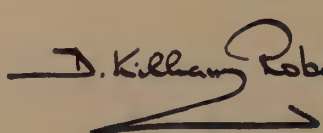
return for which they could have obtained the necessary authority to perform the play had they applied for it before the performance.

A further point that is not widely enough known is that a play reading is in law a "performance" of the play, and may not, unless it is "private and domestic" in character, be given without permission.

A large proportion of those responsible for what may be termed casual amateur performances, such as performances organized at schools or on behalf of charity, are, incredible as it may seem, certainly blissfully unaware that an author's play cannot be appropriated with impunity; but the frequency with which an injured tone is adopted when the impending performance is discovered and the fee demanded provides striking evidence of the extraordinary inability of ordinary people to understand the principle of property as applied to something less tangible than an oak table. Even more shocking are the cases of vicars and head mistresses who, conscious of the fact that what they are proposing to do is both illegal and immoral, try to evade payment of the author's fee by keeping their performance as dark a secret as possible. It does not seem to occur to them that playwrights no less than wheelwrights have to live on the proceeds of what they create, and that the former can no more afford to allow free use of their plays than the latter of their wheels. Nor have those responsible for amateur performances, the proceeds from which are to be devoted to some charity, the slightest justification for assuming that the author of the play concerned will be any more willing to forgo his fee than the costumiers or the printers of the programme. Even if the charity is one in which the author is likely to be interested the proper procedure is to leave it to him to decide what sum, if any, he will contribute. He is far more likely to be generous if no attempt is made to force his hand.

One very real difficulty with which amateurs have often had to contend has been that of discovering to whom they should address inquiries in connexion with the play which they wish to perform. Generally, when the play is published, a note on the fly-leaf provides the necessary particulars. In the absence of such a note a letter to the publishers will usually elicit the name and address of the copyright owner or his agent. Failing that, the best course is to communicate with the League of British Dramatists, 11 Gower Street, London, W.C.1, of which nearly all practising playwrights are members. The League will also in most cases be able to furnish information as to dates on which recent plays are likely to become available for amateur performance, for it must be remembered that, especially in the case of plays which have had or are to have professional runs or tours, the manager has usually insisted on the inclusion of a clause in the contract forbidding the release of the play for performance by amateurs until a certain specified date.

In conclusion, I would again emphasize that the important thing is for amateurs of all kinds to get their permission before they give or even announce their performances. Only when this becomes a rigid rule will dramatists as a whole become convinced that there are no longer grounds for their traditional attitude of mistrust. When that time comes, I have no hesitation in saying, amateurs will find dramatists ready enough to treat them with the sympathy and consideration they expect, and to show the practical interest in the Amateur Movement which is essential if it is to be a movement forward.



THE STAGE AS A CAREER

By MICHAEL BLACK

IN former days it would have been thought absurd to talk of the Stage as a career to be definitely chosen. You were either born to it or you were not. Or, if you were not, you drifted on to it, either by force of circumstances, or, in the case of a few, as the result of an irresistible urge that overcame all obstacles. But, usually, in those days it was an hereditary calling that was followed as a matter of course. Sir Cedric Hardwicke has remarked that so many of the old players of the past seem to have been born in a circus that even now he never visits one of those entertainments without a certain amount of trepidation!

But though hereditary talent still plays an important part in the matter, as is illustrated by such cases as those of Phyllis Neilson-Terry, Mary Brough, Joan Maude, Margaret Webster, John Gielgud (another Terry), and many more, circumstances in general have entirely changed, so that, as often as not, the leading performers to-day will be found to have had no previous associations with the Stage at all. Thus, the late Sir Gerald du Maurier was, of course, the son of the famous *Punch* artist, while Seymour Hicks, Cyril Maude, Henry Ainley, Matheson Lang, Marie Tempest, Sybil Thorndike, and hosts of others, all furnish further instances.

In other words, the Stage as a career has now become one of the recognized professions, in line with the Law, Medicine, the Church, or any of the other more ordinary callings, and offering rewards not less attractive than any of them. True, like its sister arts of the brush and the chisel, it demands initial gifts of a more highly specialized kind than those required by the more everyday professions, while it has further a special atmosphere of its own that puts it in a more frivolous category than any of them. But, otherwise, its social respectability may now be regarded as unimpeachable—to its artistic loss in the opinion of not a few—so that there no longer seems anything incongruous in having such related "pairs" as His Grace Dr. Cosmo Gordon Lang, Archbishop of Canterbury, and his cousin, Mr. Matheson Lang, one of the heads of the Stage; Lord Bessborough, a Governor-General of Canada, and his son, Lord Duncannon, a budding Romeo; Lord Allenby, a famous soldier, and his kinsman, Mr. Frank Allenby, a popular *jeune premier*, and so on.

But this question of social status need not be taken too seriously, and the mere fact that actors and actresses are now accepted as ladies and gentlemen, and no longer classed as rogues and vagabonds, is not of great importance. It has, however, had one consequence which is undoubtedly important, as bearing on my subject, and that is the enormous resulting increase in the number of candidates for the profession. As someone put it, whereas formerly the Stage wanted to get into Society, to-day it is Society which wants to go upon the Stage. It is not overstating the fact indeed to say that the Stage is now an overcrowded profession. Nor is there any difficulty in understanding this.

The superficial attractions of the Stage, at least to those inclined that way, are obvious enough. To girls and young women especially it is easy to understand its appeal. To be in the limelight, to wear pretty clothes, play attractive parts, be admired and petted by the public, and to be paid handsomely at the same time for doing these things—no wonder that such possibilities attract. Certainly they are vastly more alluring than those offered by hospital nursing, or work in the City, or any of the relatively limited number of other callings open to women. Wherefore it is not surprising that the dramatic academies are crowded with feminine students, of whom, however, probably about 10 per cent only are destined to stay the course and ultimately establish themselves as actual working actresses.

And to men also, with a leaning in that direction, the attractions of the Stage are equally evident, though antecedent gifts and abilities, real or supposed, probably play a larger part in the matter in their case. But for those possessed of

the requisite qualifications what career could be more tempting? No hard grinding for years at dreary textbooks (as in the case of Medicine, say, or the Law), to be followed by troublesome examinations and a subsequent wait of further years before anything worth while can be earned, but merely a brief course of a year or two at a dramatic academy (itself in the nature of play more than work) and then, with luck, an immediate start at £10 or £12 a week, working up in a year or two to twice or thrice as much.

The First Essential

There is no reason why such expectations should not be realized by some. For there have undoubtedly been plenty of instances of promising boys and girls making £20 and £30 and £40 a week—and a great deal more in some cases—within a few years of leaving their academies, and naturally each aspirant in turn hopes that he or she may be equally fortunate. But in reality, of course, such success is only for the lucky few, and of the rest the tale is different. Hence, if bitter disappointment is to be avoided, it is of the first importance to be absolutely sure that one has really outstanding gifts for it before embarking on this fascinating but perilous profession.

Unfortunately, this precaution is too often neglected. Because Gertrude has found such favour in her local dramatic society it is rashly assumed by herself and her fond parents that she has all the qualifications to take the place of Gladys Cooper or Fay Compton on the professional stage, while Jack's parents are equally convinced, on the strength of his performances in amateur charades, that he has all the makings of a future Leslie Henson or George Robey. And, of course, the dear children, both Gertrude and Jack, may be quite talented up to a point. But the question is whether they are sufficiently good to hold their own with the best forthcoming from other quarters—as they realize only too soon when, having started their training, they come up against the pick of their rivals, whom they find to be, not merely talented, but possessed of altogether exceptional gifts in the way of looks, talents, personality, and everything else.

In a word, to succeed on the Stage it is not sufficient to be merely moderately endowed. There must be altogether exceptional powers if success is to be won in these fiercely competitive days, and this is the point that should be most anxiously considered before taking the plunge.

It is true that it is not always possible to say with certainty beforehand who is qualified to make good and who is not, as the records of all the academies show. Again and again it has happened that students of whom little was expected have gone right ahead, while others who carried off all the prizes have come to nothing at all. One of the most popular young actors on the London Stage to-day was earnestly advised when undergoing his training to adopt some other profession, and equally striking instances could be cited of brilliant students failing utterly to fulfil the hopes reposed in them. But such cases are exceptional, and, in a general way, there is not much difficulty in distinguishing the sheep from the goats.

A Grim Warning

It is not by any means a case of "roses, roses, all the way" even for those who have the "goods." It is very much the contrary. Rather may it be said of even the best of them that, like young puppies, they have all their troubles before them. For, speaking generally, even for the best endowed the Stage is a heart-breaking profession that should only be embarked on by those possessed of unlimited grit and courage. I well remember hearing one of the most famous of living English actresses addressing a promising young girl who was about to begin her studies.

"Are you prepared," she asked in effect, "for every sort of heartache and disappointment, to endure all the pangs of hope deferred, to exercise boundless patience, to wait long years perhaps before your talents are recognized, possibly never to get them recognized at all, to see inferior rivals going ahead while you are eating your heart out in obscurity and never getting a chance, in short to endure all the ills of the most trying and nerve-wracking profession in existence? If so, go ahead and become an actress, and may good luck attend you! But if not, become a nurse, or a typist, or a shop-assistant, or anything else in preference."

That was sufficiently discouraging, it must be admitted, but it was sound advice all the same.

For the Stage is indeed a heart-breaking profession, even for the most gifted, and all the more so in these days when it has become so definitely overcrowded. At any given moment, it is safe to say, there are scores and scores, not to say hundreds, of trained and capable performers, including many highly gifted, seeking in vain for employment—not a few of them indeed artists who have long since proved their powers and made their names.

A well-known and most popular actor informed me that in the previous twelve months he had had only six weeks' employment; and his case was only one of many. Tragic indeed is the lot of such performers who, after years of successful work, when they might be supposed to have every reason to regard themselves as securely established at last, suddenly find themselves no longer in demand. For some reason they will have lost ground—perhaps for not being quite so good as usual in a given part, perhaps because their style is thought to be getting old-fashioned, or possibly because some younger and more attractive rival has come along and captured the managers' favour—and in the result they find themselves completely dropped.

A Dangerous Trade

And they can do nothing whatever to help matters, except wait and hope. Then at last perhaps a part turns up for which such an actor is particularly suited, or for which he is the only one available at the moment, and he gets another chance and, with luck, may make a fresh start and continue swimmingly again. But at what a cost in the matter of the anxiety and suffering previously endured! Truly it must be reckoned a precarious profession, not to say a "dangerous trade," in which such experiences are possible.

In former days the situation was met to some extent by the actor-manager system. The actor who had established his position made himself secure by running his own theatre, whereby he ensured being always in employment. But nowadays that system has disappeared. Formerly, too, there were always the provinces, where any actor or actress with a name could count on being engaged. But that resource has also diminished to next to nothing, now that the cinemas have almost killed the provincial theatre.

On the other hand, the films themselves have provided an invaluable second string, which furnishes sometimes the most lucrative and reliable resource of the modern player. There are, indeed, scores of performers drawing comfortable incomes from the films to-day who would starve if they were dependent on the theatre proper. This is a consideration certainly to be borne in mind.

Prizes—and Blanks

At the same time, film engagements are also highly precarious, of course, and fiercely competed for, while it has also to be remembered that not every stage player, even though quite good in the theatre, is suited to cinema requirements. Your features may not film satisfactorily, your voice may not come through well, and so on, and therefore this again must be borne in mind.

In short, there is no disguising the fact that, even taking the most favourable view of it, the Stage is a most hazardous profession, with rich prizes certainly for the lucky few, secure of almost constant employment at £100 or £200 a week, or more, but with an appalling number of blanks for the rank and file.

It must be remembered, too, that the Stage differs from most other callings in that its votaries must be constantly finding fresh work. It is not a case here, as in an ordinary business or profession, of getting a position and keeping it, subject to one's good behaviour, without further worry or anxiety, but of constantly coming to the end of one job and then having to find another one elsewhere. This is an important consideration to bear in mind, since it necessarily means constant periods of unemployment, with nothing coming in.

Even in the case of those fortunate enough to go straight from one engagement into another there will be a break of three or four weeks at least without pay, while the new piece is being rehearsed—unless you are very small fry indeed, in which case you will get a meagre salary—and when this happens frequently, as it probably will in these days of short runs and incessant withdrawals, it naturally makes a big difference in the year's earnings.

This may be considered one of the justifications of the generous scale on which stage performers are paid when they are in work, since

this is necessary in order to provide also for those all too frequent periods when they are not. Those who are wise will remember this and act accordingly, bearing in mind that if they are in paid employment for six months out of the year they may think themselves lucky.

As to the salaries paid nowadays they are certainly handsome enough in the case of the big names—the George Robeys, Marie Tempests, and the rest, who may get anything from £500 a week, and even more, downwards, while even artists far less famous who are established favourites may get £80 or £100 a week without much difficulty. For younger performers, on the other hand, with their names still in the making, £20 or £30 a week may be reckoned very good pay, even though they may be playing leading parts, and very often they may have to be content with a good deal less—£15, £12, £10, and so on, down to the statutory £3 received now by even the humblest walker-on under the provisions of the Equity contract.

Of course, if you are fortunate enough to be the possessor of private means, sufficient at least to keep you going when nothing else is coming in, matters are enormously simplified, since you can then afford to wait if necessary for a suitable part and will no longer find yourself compelled, from sheer necessity, to accept any part and any terms that may be offered you. The eminently undesirable thing is to be completely dependent for one's existence on one of the most precarious of all professions, in which, with every qualification, one may none the less find it impossible to obtain employment.

All this may sound pessimistic and discouraging, but when such a supremely important matter as the choice of a profession is in question one cannot be too careful to tell the truth, and I doubt if anyone acquainted with the facts as they actually are would be disposed to think that I have exaggerated them or said too much.

Undoubtedly for those possessed of the right abilities the stage is in many ways a delightful calling, but even for the best equipped it means any amount of hard work, enthusiasm, grit, determination, and patience if a success is to be made of it—to realize which it is necessary only to read the memoirs of even the most brilliant and to note the "painful steps and slow" with which, almost without exception, they have made their way to the top, and the anxieties and discouragements that have attended them throughout.

Nor should the fact be overlooked that the theatre in general is passing through a difficult period, making the outlook of the individual performer still more precarious. Largely owing to the competition of the films, in conjunction with other adverse factors, such as inflated rents, crushing taxes, wireless, dancing, and so on, which were non-existent formerly, the struggle for life in the theatrical world has never been harder than at present, one result being the appalling uncertainty that prevails as to the fate of even the best-accredited productions.

Mr. George Grossmith has recalled that in former times when a new Gaiety piece was not going too well at the outset the company used to say ruefully that it looked as if it wouldn't run more than a year. To-day it is more often a question whether a new production will run more than a month, or even a week—giving point to the sardonic remark of the actor who observed that he would not mind having no pay for the performances if only he were paid for the rehearsals. Really it is hardly exaggeration to say in these days when plays have such fleeting existences that the performers would do positively better as a rule if they were paid for the three weeks' rehearsals than for the subsequent brief "runs." As things are, however, they give their services without payment during the rehearsals, fondly hoping to reap their reward in due course, only to see too often the dreaded "notice" on the board at the end of the first week or fortnight.

Yet when the worst has been said how idle to suppose that your heaven-storming aspirant, with the ardour of a Garrick or a Kean burning within him, is likely to be influenced in the least by such "mean and grovelling" considerations as I have dwelt on! "Such a hare is madness the youth, to skip o'er the meshes of good counsel the cripple." And who shall regret that this is so. "The world must be peopled," said Benedick, and likewise we must have actors and actresses—otherwise the lot of the theatre-lover would be sad indeed. So perhaps it is just as well that those who prate "If youth but knew!" are not always listened to.

THE NATURE OF REVUE

By DUMAYNE WARNE

Author (with Phil Forsyth) of "The House," "The Ultimate Revue," "Second Thoughts," etc.

REVUE is a form of theatrical entertainment which is rarely attempted by amateurs. This is curious in view of the wide range of activities that it covers and its usefulness in cases of difficulty, such as an inconvenient theatre or inability to secure performers for a production of the ordinary type.

Not that Revue is a makeshift device to which resort may only be made when it is impossible to stage an ordinary musical play. Revue is a definite form of theatrical expression in the same way as is musical comedy, but having its own technique. But whereas in a musical comedy, unless all the requirements in the way of cast, etc., are available, it cannot be attempted, in a Revue the production can be built up around the available strength of the company and their weaknesses concealed.

Such is the flexibility of Revue that it is just as suitable for the large and opulent society as it is for the small and impecunious one, for it stretches from Mr. C. B. Cochran's £30,000 spectacular production at the one end to the Little Theatre intimate performance at the other. Therefore, the large society with its hundred acting members can introduce singing scenæ, which may be as elaborately staged and undressed as the exchequer will allow, while the small society can confine its activities to items of an entirely different kind. Yet each of these productions may be genuine Revue, and both of them first-class entertainment.

An example of the way in which a brilliant effect can be obtained by simple means is shown in the photograph taken from Noel Coward's *Words and Music*. The material of the ladies' dresses was probably expensive, but the point is that the effect is gained without a large number of actresses or great quantities of scenery. The other illustration, which comes from Mr. Cochran's *Evergreen*, is included to demonstrate that societies which must appear before their audiences in lavish settings can also find something for their consideration in Revue. We have here a large cast, costumes, and a built-up set.

There are certain requirements without which it is impossible to construct a Revue, but in the few cases when it is attempted by amateurs these are usually so obviously misunderstood that it may be well to consider what Revue is, and how it differs from similar types of entertainment, before proceeding to the more technical matter of how to construct and stage one.

The *New Oxford Dictionary* says that Revue is "A dramatic entertainment consisting of a series of more or less connected scenes depicting and often satirising current events and topics."

There can be no quarrel with this definition, except inasmuch as the word "dramatic" suggests the exclusion of musical items, whereas, in point of fact, the musical part in most Revues preponderates over the purely dramatic. Perhaps "theatrical" would have been better.

Of recent years the tendency has been to include any matter which might appeal to the audience, although it be neither satirical nor topical, while any effort to connect the items by a plot has diminished so much that all pretence of such a thing has become a mere formality. Practically the only attempt that is made to pander to a desire for continuity is the inclusion of an announcer, or *compère* as he is often called, who, besides introducing the items, himself recites, sings, or tells stories between them, before the curtain.

Owing to the misconceptions that exist in the minds of most amateurs as to the nature of Revue, when they attempt to perform one, with a few notable exceptions, they do not, in fact, actually perform anything of the kind. Provided that they have a success this is unimportant. The difficulty is that if they have a failure they blame Revue for being a poor medium, when the performance in which they were engaged was not a Revue at all.

Those who are unaware of the real characteristics of Revue confuse it with a number of other

forms of entertainment with which it has something in common, but from which it radically differs. These are—

Concert Parties.
Pierrot Troupes.
Variety.
Cabaret.

clothes throughout, although in this case they are not necessarily uniform, but, as we have seen, Revue artists do not.

Revue differs from concert parties and pierrot troupes in certain other respects also. For example, Revue is a set piece, which does not vary from week to week. Concert parties change

Photo by Sasha, London, S.W.1

CHILDREN OF THE RITZ
Scene from Noel Coward's Revue *Words and Music*

Although each of these is in certain respects similar to Revue, they all have certain features that render them clearly distinguishable from it.

For example, the most easily recognizable are pierrot troupes. The outstanding difference in this case is that whereas pierrots wear the same costumes throughout, Revue companies change their clothes constantly. There are other differences also, such as that in Revue there is a chorus, whereas in a pierrot troupe usually there is not, but the costume difference alone is sufficiently marked to separate them at once.

Revue differs from concert party in much the same way as it does from pierrot troupes; that is to say, concert parties usually appear in the same their programmes constantly in order to attract the same people to their theatres several times during a short season. Also concert parties and pierrots rarely, or never, change their scenery, if indeed they use any, while the essence of Revue is that there should be a large number of frequently changed scenes. Again, in pierrot troupes and concert parties there is rarely a chorus, while in Revue a troupe of smart and high-kicking dancers is an essential part of the entertainment.

The production that is most similar to Revue in appearance is Variety. Here almost all the ingredients are similar. It takes place in a theatre, there are scenery and costumes, and a chorus is

employed. In fact, generally speaking, there are only two differences: one is that Variety programmes almost invariably change from week to week, and the other is that the performers in each separate item appear only once. In Revue the leading characters reappear from time to time, as though they were playing in a musical comedy.

tumes and give them simultaneous dances to perform. Some even employ a chorus. In fact, in large holiday towns the entertainments given by concert parties are often nothing more or less than miniature Revues except that the programmes are changed weekly. In the variety entertainments provided at London musical

Photo by Sasha, London, S.W.1

FESTA MAJOR IN CATALONIA, SPAIN
Scene from C. B. Cochran's Revue *Evergreen*

The entertainment that most resembles Revue in spirit is Cabaret. The difference is that as cabaret is usually devised to take place in a ballroom or a restaurant, only acts that appeal to the eye or fairly loud musical numbers are effective. It is obviously impossible to include anything which requires much in the way of scenery or properties. Dialogue is only useful when it takes the form of cross-talk between comedians.

Having detailed the forms of theatrical entertainment which are not Revue, it is necessary to explain that they all tend more and more to copy Revue, and therefore to become like it. For instance, seaside pierrots put on different coats and hats for their sketches. Concert parties dress four or more of their members in uniform cos-

halls, it has become fashionable for the leading players to reappear in items in which they are not ordinarily concerned, and in these theatres an excellent chorus is always employed.

The fact that other forms of entertainment tend to copy Revue in certain respects does not make them into Revues. It merely shows that Revue is sufficiently important to be worth copying.

From the above it appears that there is no reason why amateurs should not experiment, for, skilfully done, anything *may* be a success. Who would have thought that a concert party could run for years in a West End theatre?—but what were the Co-optimists except a concert party?

It is important, however, that where amateurs decide on unorthodoxy that they should understand what they are doing, so that if they make a daring experiment and it fails, they should realize that it is not the fault of Revue. Herein lies the reason for most amateurs' mistrust of Revue. On the only occasions when they have had an opportunity of seeing it attempted it has perhaps failed, not because Revue itself is an unsuitable medium for amateurs, but because the performance in question was not a Revue at all.

We have reached a point at which we have decided that Revue consists of a number of musical, dancing, and dramatic items, strung together (if at all) by the flimsiest possible plot, in which the scenery and the costumes are constantly changed, in which the leading characters reappear from time to time as in a musical comedy, and for which a chorus who can dance and sing, especially dance, is an essential ingredient; in fact, it appears that Revue is nothing more or less than musical comedy without the plot. And this is to a certain extent true, excepting that certain items can be included in the programme of a Revue that could not be fitted, easily, into the plot of a musical comedy; for example, gymnasts, contortionists, and conjurers.

This sounds an unsatisfying mixture to hold an audience absorbed or even interested, except in the same way as they might be mildly amused by a concert party at the seaside on a wet night during their annual holiday. What, then, is the secret of Revue? Why is it successful, and when?

The person who could answer these questions with certainty would be a very happy (and a very wealthy) man. But, by those who have taken trouble to record their observations, it has been revealed that the chief secret of the success of a good Revue is its novelty and originality. It must have something about it with which the audience are not familiar and which should strike them as unusual and clever. The items, musical, dancing, or dramatic, must be witty, artistic, or even daring, and they should have that quality which is indescribable in English but which the Americans call "pep." The adjective that they use is "snappy," and it admirably describes what is wanted. "Pep" and "snap" are different from "speed." A Revue must have speed as well, but it also requires snap, for a Revue may contain stately and beautiful items, just as it may hilariously knock-about turns, but they must be suitably presented.

Finally, Revue must be constructed so that it will appeal to the particular audience for whom it is designed. It is true that Mr. Cochran and Mr. Coward can design Revues that are popular all over the country, but amateurs are not concerned with doing this. All that they require is to please their own public, and so, while a large society *may* put on an intimate Revue, if their audience expect good singing from them, they must be provided with it. It will not suffice that all the singing should be done by second-raters because the show is a small one. This is a difficult subject to treat briefly, as there are so many exceptions to every rule, but the point to be borne in mind is that Revue must be taken seriously by whomsoever it is performed or it is doomed to failure.

Revue should be witty, and since brevity is the soul of wit it seems desirable that Revue items should be short. Revue audiences do not wish to be obliged to concentrate, at any rate, on the same thing for a long time at a stretch. They are prepared to be thrilled, frightened, hoaxed, and made to laugh, but they are not prepared to be bored, and anything in Revue that is not fairly short may tend to become boring. This, in Revue, is unforgivable.

In the dictionary definition the words "depicting and often satirizing current events and topics" occurred. Those responsible for arranging a Revue might do worse than keep these words before them, for the best praise that a Revue can have, whatever it contains of melody, colour, beauty, etc., is that it should be "up to the minute."

THE PRINCIPLES OF GESTURE

By ELSIE FOGERTY, C.B.E., L.R.A.M.
Principal, The Central School of Speech Training and Dramatic Art

THE one element of gesture which can be deliberately taught is that of period. It is properly derived from a knowledge of the dances and costumes characteristic of all the great periods of the theatre. Such teaching is part of the true function of a dramatic school. In France and in England we have a mass of older dramatic work written by actors for the stage, as in the case of Shakespeare and Molière, or by men closely linked with the theatre, as in the case of

DIAGRAM 1

Congreve and Sheridan. If the movements required by the period represented in these plays, and by the natural timing of their more ceremonious actions, have to be faked up by men and women to whom they are nothing but a tiresome trick, the audience is likely to find the whole play a bundle of such tiresome tricks, and will prefer to read it in the study. If plays of modern life are to consist of nothing but the lounging and the back-chat of the West End smart set, few serious dramatists will be attracted to the theatre, and the audience will rightly prefer films, where the camera can be used to select only the happiest accidents in the movements of photographically exact types. The principles of good gesture, once physical and mental control is established, are simple and obvious.

It must be remembered that the object of all practice is to achieve *unconscious* freedom and control, not the substitution of voluntary for involuntary muscular action during performance. The following points on self-criticism may be useful.

(*a*) POISE

1. *Feet.* The weight of the body on the front rather than on the back of the foot. The instep arched.
2. *Knees.* Drawn lightly back and up.
3. *Hips.* Drawn back and raised.
4. *Trunk.* Slanting forward easily with shoulders dropped back but never braced; chest bone raised very slightly.
5. *Shoulders.* When the hips and trunk are poised, let the shoulders drop down and back, curving-in the spine, below the shoulder blades, very slightly, without changing the poise of the trunk.
6. *Head.* Vertically raised above the point at which the feet (or the one foot) take the weight of the body. (Diagram 1.)
7. *Arms.* Let the arms feel the pull of gravity, swing them simply back and front, till they hang loose. A movement in one direction made by arm or hand instinctively calls up a relaxation in the opposite direction by the opposing member.

(*b*) STAGE, STANCE, AND MOVEMENT

1. The focus of all movement lies first in the eyes: See, Look, Show.
2. Second in the hearing: Hear, Listen, Show.
3. Do not use foot movement to get a trunk turn, or trunk movement to get a head turn, or head movement to shift the focus of the eye, or a slant of the trunk backwards to raise or swing the arms.
4. Working at stage R, use the left hand for all lifted arm movements; the R hides the face from the audience.
5. Working at stage L, remember that small movements of the R hand are hidden by the body.
6. Let the quadrature of your shoulders contradict that of your nearest neighbours on the stage, unless you are purposely joining in a common movement. (Diagram 2.)

7. In raising the arms, keep the elbow almost straight, and the wrist relaxed and hanging down; the body easily motionless. When the arm is at shoulder level, raise the wrist and straighten the fingers till the tip of the index finger moves into an upward line. In lowering the arms, keep the hand pointing upward till the arm falls slightly

DIAGRAM 2

DIAGRAM 3

behind the centre of the hip line, then conclude by dropping the hands till arm and hand are completely relaxed, the hands slanting a little backwards. Repeat with both arms: repeat sideways with arms rising above the head, and quickening the pace; hands join back to back in front of the chest in rising movement. (Diagram 3.)

Thought is like a current springing up in the brain, flowing out to the nerve endings, and setting up action. Let it show first in the eyes, and finish its action in the finger-tips and lips.

Hearing is made visible in the eyes or in the turn of the head. Then it may affect the rest of the body. Sensation strikes on the nerves, passes in to the brain, and may or may not produce action. Every part of this sequence may be made significant in acting. Try the experiment of using the eyes to show—

(*a*) That a sound has not been noticed.

(*b*) That a sound has been secretly noticed, but the fact must not be betrayed.

(*c*) That a sound has produced instant release of emotion.

As a rule it will be found best to avoid too many of the deliberate "cross-word puzzles" in gesture that were so carefully constructed by the great actors of the nineteenth century.[1] The object of training is to set up vivid and natural automatic response between thought and action. Study natural expression and the fundamental conceptions of great artists and sculptors. These especially teach the power of fixing significant positions, which give utter stillness without monotony of attitude. The facial expressions of animals are full of suggestion, particularly for character work.[2]

Remember Drama is the conflict of character and circumstance. Do you differ from your fellow actors at any given moment in character or in circumstance? Compare Laertes's answer, "Cut his throat in the Church" (Act IV, Scene 7) and Hamlet's soliloquy while the King tries to pray (Act III, Scene 3).

[1] See Coquelin's *The Art of the Actor* (translated E.F.) (Allen & Unwin).

[2] See Darwin: *The Expression of the Emotions in Man.*

Remember that the rhythm of the stage is completely artificial. We have learnt a particular rhythm in life, one that best enables us to combine the force, the time, and the special movement needed to carry out our intention—say that of lifting a spoonful of soup to our lips, or of crossing the room to a chair, with the right foot first, and sitting down quickly upon it, or the return of a swift service at tennis into the right corner of the court.

We have learnt to walk, to eat, to perform every action needed in our lives unconsciously in this rhythm. We have used it to construct patterns that delight us, in dancing, skating, swimming; in the team work of games, in sport, in social behaviour. If we do this well and neatly, we develop strength, grace, and accuracy. Now as we go on to the stage every value is changed. Space is arbitrarily limited to the extent of the scenic area, and differs in value during every scene in the play. We never exactly see the details of an accident in real life; on the stage the victim must fall off his horse on the side nearest the audience, or drop behind the sofa where the villain alone can perceive him. Time is arbitrarily controlled by the needs of the stage action, quicker or slower than reality. Compare the time required to write a stage letter or to eat a stage dinner, and that expended in moving a procession across the stage. Force must respect the needs of the scene. The heroine must not receive a real black eye in the second act, and Orlando may not attend an inquest on a new "Charles the Wrestler" after each performance; yet the illusion of the audience must be complete. Time, force, and space combine to give us pace, punch, and spacing. The result is "sense of the stage," and that power of focusing the whole attention of the audience on the right spot, at the right moment, which is called "focus"; in a phrase the Rhythm of the Play. The born actors, those who are good team workers, are those to whom these things come instinctively and inevitably right; they seem born with a sense of the stage; but all can acquire much of this instinct, if they begin with fundamentals, not with tricks copied from other players, and if they are clearly shown, from the first, what they are aiming at. This can be better done in a dramatic school than in the press of rehearsal.

Never attempt to learn strings of individual gestures. Mime will give you all period movement in detail.

(See *The Art of Mime*, by Irene Mawer (Methuen).)

Practise every form of walking for every period, using famous pictures and prints as a guide.

Walk with a swinging movement, toes down but not pointed, keeping the supporting leg fully extended; swing the free leg right up front and back, as in Diagram 1.

Walk with the feet slightly pointed and with short swinging steps, hand on sword (L), hat beneath the left arm, as in eighteenth century figures.

Run lightly with the figure quite erect, and with no sound of feet striking the floor.

Stand firmly on L foot and touch the ground lightly with the toe of the back foot before passing; make the slowest possible advance, and divide each movement into two beats.

Run lightly on tip toes quite noiselessly.

Work up and down stage without visible foot movement. Walk down stage backwards bowing.

Walk round to a seat with a big sweeping train, so that it describes a circle L or R on the ground at the side opposite to that you intend to move to on rising.

Kneel on the knee nearest to the audience at every angle on the stage.

Bow with the head only.

Bow straight from the waist, feet motionless.

Bow with hand on sword, front foot pointed, and hat in hand, sweeping round to rest under L arm (eighteenth century).

Salute raised arm alternately L and R.

Kneel L, R. Lie down without touching the ground with hands. Rise to knees without touching the ground with hands. Rise R, L.

Perform six small occupational movements to a counted rhythm of 8 beats—

Taking snuff.	Filling a glass and drinking.
Looking at a watch.	Lighting a cigarette.
Kissing hands.	
Placing a chair.	

Stand firm on L foot, draw a circle from front to back with R foot, sink down till almost kneeling, bending the head only, hands dropping sideways; rise on front foot. (French curtsey.)

The actor's history study is the history of all that concerns collective and individual life, customs, and manners in all times. The stage itself is the abstract and brief chronicle of every age.

No life is more full of tiresome blank spaces and endless waiting about than that of the professional actor at the beginning of his career. Some of this time can be quite profitably filled up by the systematic study of everything that concerns the great period of the theatre; not only its plays and the often scanty records of its actors, but pictures, statuary, and music; not only the arts, but the furniture and utensils of each period, the illustrations of its books after the age of printing, and the records of country and town life at different times.

At any time the actor may be called upon to take a part in stage-management or production, or to assist in making the proper groups and dances for a costume play. It is always plain that the great difficulty in the theatre is that these things do not form any part of the actor's natural background, and are crammed up for this occasion. This is no longer necessary. Popular and inexpensive books of every kind, well illustrated and indexed, can be obtained. The great national collections contain all that is necessary in the way of historic information, and, above all, the great libraries, including that of the British Drama League, place even original sources within the reach of the young actor.

It must never be forgotten that the great value of knowledge of the past is its power in enabling us to interpret the present. The actor has to be conscious of the age in which he lives, and to observe its characteristic peculiarities. He must not drift aimlessly with the current of passing events, manners, and customs, but must train himself to be, what all great actors have been, a keen and passionately interested observer of everything that is normal and beautiful in life.

It is easier to observe abnormality than normality. This is one of the reasons why actors find a straight part more difficult than one that depends on eccentric and ludicrous conduct. We observe best things which we ourselves have practised; that is why a careful study of poise and gesture helps an actor, even when he is naturally graceful and accomplished in physical things.

THE ONE-ACT PLAY

By HERMON OULD

Author of "Plays of Pioneers," "Three Comedies," "The Miser of Rogafjord," "Domestic Interior," &c.

THE one-act play has been described as the Cinderella of the theatre, a modest, neglected creature, driven to the kitchen while her less comely but more fortunate sisters, the full-length plays, were displayed for the admiration of the town. If this description was apt in the past, it is even more apt in the present, for the fairy tale has run its traditional course, and the one-act play, once despised and neglected, is now received in the highest places; only in the commercial theatre is the welcome dubious. At one time it was used as a stop-gap, before or after the main fare—a curtain-raiser to keep the pit amused while the late-coming gentry shuffled to their seats, or an after-piece thrown in to make up the three hours or more which theatre-goers at one time claimed as their right. These short plays were not taken very seriously, and it was a rare event if an actor of recognized attainment took part in them. But they had uses apart from those mentioned: they provided an opportunity for small-part actors to play modest leads, and they enabled budding playwrights to try their prentice hands at something less ambitious than a full-length play. Their value was, in a word, utilitarian and had little to do with art.

With the dropping of the curtain-raiser and the abolition of the after-piece, the one-acter was driven from the commercial theatre; but so far from suffering from this neglect, it has shown an ever-increasing vitality and has now established itself as an art-form with as legitimate a claim to recognition in drama as the short story has in literature. Needless to say, there are innumerable one-acters with no greater claim to artistic consideration than the majority of short stories contributed to the popular magazines. Written to a formula dictated by public demand, they achieve or fail to achieve their object, but in either case need not detain us here.

The range of the one-acter is, for various reasons, considerably greater than that of the full-length play. For example, whereas a play designed to fill an evening must keep approximately to a given length, the one-acter may properly occupy the five-minutes mete for a revue sketch or the sixty to eighty minutes necessary to reveal a character as complex as Miss Julie. The form of the one-acter is freer than that of the full-length play. It may be neat and rigid, but it may also be wayward and flexible. So long as it does not deny the fundamental principles of drama, it may employ an almost infinite variety of forms, exploit an almost infinite variety of themes and methods. An audience will give its suffrage to a half-hour experiment which, expanded to two-and-a-half hours, it might find intolerable. Let us recall some of the possible forms of the one-acter.

The Straight Play

In this category may be classed the greater number of short plays whose technique resembles in most respects the technique of the well-made long play. The characterization is much the same, but more speedily built up; the atmosphere is generated in much the same way; the laws which govern the dialogue of the long play govern the short play with even greater severity, but they are the same laws. Only in the matter of structure is there any radical difference.

A one-acter may be many things; but it is not a long play cut down. The approach is different. Even a fairly long one-acter has no time for the leisurely exposition tolerated in a full-length play. It is, as always, a question of right proportions. If the play is to take a quarter of an hour in performance, exposition must occupy no more than a minute or two; even a half-hour play cannot afford to spend more than a few preliminary minutes in which to set the stage for the story which is to be unfolded. Contact with the audience must be made at once, and no time ought to be lost in establishing not only the appropriate atmosphere but even the nature of the theme. How quickly Synge, in

that masterpiece, *Riders to the Sea*, reveals the burden of the play! The curtain rises on a fisherman's cottage kitchen. The audience is allowed to take in the details which reveal the nature of the scene—the nets, the oilskins, spinning-wheel, and perhaps to feel some curiosity concerning the new planks standing against the wall. A girl enters and asks in a low voice which is in itself portentous: "Where is she?" and the reply: "She's lying down, God help her, and maybe sleeping, if she's able," adds further to the sense of calamity. Another second or two pass, and then we find that the newcomer has brought with her "a shirt and a plain stocking were got off a drowned man in Donegal." The mind is thus prepared for the piling on of woe and the inevitably tragic climax.

Riders to the Sea is, like perhaps the majority of one-acters, a story; but the one-act play has no time to relate a story showing all the incidents in the order in which they happened: the method of projection is almost inevitably retrospective. The play is, in itself, a climax—dramatic tension in a state of dissolution—during which all the antecedent causes are revealed. The story thus brought to light is not necessarily an intricate one; but it must be sufficiently complex to make the *dénouement* interesting. The plot of *Riders to the Sea* is simplicity itself; it is the story of Maurya and of her six sons, all of whom are given one by one to the sea. The gradual revelation of this series of calamities, of which only the last actually takes place during the course of the play, produces an effect of profound tragedy, greater, probably, because more concentrated, than if each successive drowning had been shown to us over the three hours of a full-length play.

Synge's masterpiece cannot be taken as a typical example of the straight play, however, because the dialogue, ostensibly naturalistic, is as far removed from realism as poetry is from prose. The poignancy of the play is at least as much due to the beauty of its language as to the touching history it tells. Not every writer of peasant plays can reveal the souls of his characters in cadences like these—

> MAURYA (*raising her head and speaking as if she did not see the people around her*); They're all gone now, and there isn't anything more the sea can do to me. . . . I'll have no call now to be up crying and praying when the wind breaks from the south, and you can hear the surf is in the east, and the surf is in the west, making a great stir with the two noises, and they hitting one on the other. I'll have no call now to be going down and getting Holy Water in the dark nights after Samhain, and I won't care what way the sea is when the other women will be keening. . . .
>
> It's a great rest I'll have now, and great sleeping in the long nights after Samhain, if it's only a bit of wet flour we do have to eat, and maybe a fish that would be stinking.

If Synge stands alone in this respect, many other authors of one-acters, probably not uninfluenced by him, have evolved a form of dialogue, a sort of heightened prose, which resembles his. There are passages in Mr. J. A. Ferguson's *Campbell of Kilmohr*, which would stand comparison with Synge, and George Reston Malloch, Gilbert Cannan, Constance Holme, Dorothy Una Ratcliffe, and Padraic Pearse, among others, have followed in the tradition. But good, straight prose, approximating to the speech in use by the class depicted, is a sufficiently serviceable instrument, and those who are not drawn by an inner urge to express themselves according to a quasi-poetic formula, would be wise to avoid it. They will have the good companionship of such authors as Harold Brighouse, St. John Ervine, Stanley Houghton, A. A. Milne, Pinero, H. A. Jones, and many more.

The Poetic Play

The author of the poetic play, because at the outset he disowns realism by writing in verse, is released from many of the restrictions which bind the realist. Relieved of the necessity of reflecting current speech, he is not compelled to attain visual verisimilitude either. Gordon Bottomley may with propriety open his play *King Lear's Wife* with Merryn, waiting-woman to Queen Hygd, praying aloud—

> Shield me from rotting cancers and from madness:
> Shield me from sudden death, worse than two death-beds;
> Let me not lie like this unwanted queen . . .

what time the queen herself is lying asleep in bed. In a realistic play such disregard of the probabilities would not be tolerated. Soliloquies and asides, banished from the well-made play, are readily accepted with all the other conventions which belong to poetic drama. When, in Mr.

Laurence Binyon's one-act tragedy, Œnone, in pursuit of Paris, finds him vanished, we are not surprised that she should break into audible lamentation—

> Alone and dying in this darkness, oh,
> Where have I driven him? Where lies he now,
> Fainting, perhaps, and fallen on the rocks?

We should have been more surprised if she had kept her grief to herself. Among poets closely acquainted with the modern theatre—notably W. B. Yeats, John Drinkwater, John Masefield—there is a tendency to avoid soliloquies and asides, but the abandonment of these conventions is probably due to unconscious subservience to modern theatrical usage rather than to any inherent objection to the conventions as such. Mr. John Drinkwater himself, in his finest one-act play, *X = 0*, throws verisimilitude to the winds at the most tense moment of the tragedy, when Pronax, returning to the Greek tent and finding his friend slain, addresses the heavens—

> . . . gods! . . . what, friend . . . Salvius, Salvius,
> . . .
> Dead . . . it is done . . . it is done. There is judgment made . . .
> Beauty is broken . . . and there on the Trojan wall
> One too shall come . . . one too shall come . . .

The Fantasy

Not far removed from the poetic play is the fantasy, whether written in prose or verse. The fantasy, disregarding the restraints laid upon the imagination of the realist, imposes limits of another order upon the author's muse. His vision may be rangeless, but his play will not be effective unless he restricts its field of action. From his abundance he must select only what is relevant and congruous. Among the most successful workers in this medium is Lord Dunsany, who has created a world of his own, peopled with characters as indubitably Dunsanian as Galsworthy's characters are indubitably English. All that we have any right to ask of them is that they should be true to their own inborn characteristics, to behave like Dunsanians and speak Dunsanese. A world even more remote from the world around us is that created by Maurice Maeterlinck, a world of half-lights, where shadowy half-human creatures live in an atmosphere of foreboding. These little plays—*pour marionettes*, as the author expressly states—offer great opportunities to imaginative producers capable of identifying themselves with the Maeterlinckian mind, but are a snare to would-be imitators. Any play in the Maeterlinck manner is apt to seem like a parody of the master. Even Oscar Wilde, who, consciously or unconsciously, employed a similar technique in his one-act tragedy *Salome*, barely escaped from the danger of being unconsciously humorous.

Success in fantasy can only be achieved by those whose minds find natural expression in fantasy, an individual vision above all being essential. Good and successful plays have been written in the manner of masters of the realistic school; poetic plays directly traceable to the influence of Shakespeare are innumerable, and many of them admirable. But plays written in emulation of Dunsany or Maeterlinck, or of Barrie at his most whimsical, are almost inevitably spineless failures. The tricks and mannerisms may be seized, but the inward conviction which gives them life are far to seek.

The Humorous Play

The one-act form lends itself particularly well to the humorous subject. A joke is the better for not being long-drawn-out, and brevity we know is the soul of wit. If comedy usually demands the shapeliness of the three-act structure for its happiest expression, many a farce which has been spread over an evening would have been better compressed into forty-five minutes. A humorous one-acter may be a picture of a certain section of society, pleasurable less for the story it tells than for the pointedness of the observation it displays; it may be nothing more than a satirical comment—an anecdote designed to call attention to some social anomaly or to foibles which are better ridiculed in an amusing skit than scourged in a polemical tract. Mr. H. R. Rubinstein contrived to pack much trenchant criticism of the theatre and theatre-goers into the five one-acters which he collectively called *What's Wrong with the Drama?* Miss Gertrude Jennings has pilloried numerous odd but ever-present social nuisances in a series of amusing and somewhat acidulated little plays. Barrie has given some of his most significant work in the form of

one-act comedies, including *Shall We Join the Ladies?* whose cynicism gives the lie to much of his own sentimental philosophy. Shaw has found the one-act play a conveniently elastic vessel for containing ideas which seemed too slight for full-length plays, and between *How He Lied to Her Husband* and *A Village Wooing* has run the gamut from true comedy to preposterous farce.

Experimenters

Venturesomeness in technique has not been particularly characteristic of the writers of one-acters. The range of expression open to them—from strictest comedy to wildest farce, from rigid realism to unbridled fantasy; tragedy, satire, history, religion, mysticism; grand guignol thrills and Cranford charm—has been so great that the need to expand the medium has perhaps not made itself felt. But here and there, following in the footsteps of experimenters in longer forms, we find authors who venture outside the established conventions. The human mind has served as the setting for more than one short play, of which Evreinov's *The Theatre of the Soul* is perhaps the best known. Mr. Miles Malleson's "fantastic scrap," *The Little White Thought*, in which all the characters are thoughts—The Thought of Somebody Else's Wealth, The Thought of the Girl he Loves, and so on—disporting themselves in a chamber hung in rich black curtains, was one of the earliest examples, and Mr. H. F. Rubinstein's *Insomnia*, with The Ego, Memory, Conscience, and the like as *dramatis personae*, is another entertaining example of the same technique. Mr. Clifford Bax, in a little play called *Prelude and Fugue*, anticipated the technique of Eugene O'Neill's *Strange Interlude* by making the two characters speak their thoughts aloud. And doubtless there have been other experimenters. But the most suggestive contribution to the technique of the one-act play is probably W. B. Yeats's *Four Plays for Dancers*. Finding the conditions of the modern theatre uncongenial, Dr. Yeats went back to the "Noh" plays of aristocratic Japan, and his four plays were written with the express intention of dispensing with the trappings of the ordinary theatre. They were written to be performed without scenery, in a room or any small place where two or three are gathered together; the actors either wearing masks or painting their faces to resemble masks. Here are the preliminary instructions to the first of the plays, *At the Hawk's Well*—

> The stage is any bare space before a wall, against which stands a patterned screen. A drum and a gong and a zither have been laid close to the screen before the play begins. If necessary, they can be carried in, after the audience is seated, by the First Musician. . . . The First Musician carries with him a folded black cloth and goes to the centre of the stage towards the front and stands motionless, the folded cloth hanging from between his hands.

The cloth is slowly unfolded and folded again to denote that the play has begun, and at the end of the play the same simple ceremony is repeated. Plays like these of Yeats's, strange in theme and written in verse which is in itself an incantation, are no doubt peculiarly suitable for this kind of stylized production; but the method is roughly that which has held the traditional stages of Japan and China for many centuries and its possibilities might well be further investigated by playwrights weary of the kind of theatrical production which leaves nothing to the imagination of the audience.

PRODUCING A MIME

By M. GERTRUDE PICKERSGILL, B.A. (Lond.), L.R.A.M. (Eloc.)
Principal, The London School of Dramatic Art

SUITABLE themes for Mimes are to be found in Fairy Tales, Greek and other Legends, Historical Incidents, etc. These can be treated in various ways, with or without a musical or spoken setting: the working out of the play will not suffer, whichever mode be chosen. It is best to start with some preliminary exercises —walking and forming active groups according to the Period or Nationality of the story.

Suppose a Greek Legend (*The Persephone Myth*) has been chosen: Divide the players into two groups, one group on each side of the room—

A3	B3
A2	B2
A1	B1

Let A1 and B1 advance with light step towards one another, catch hands, and encircle one another, and then run to opposite corners down stage. A2 and B2 advance, throwing an imaginary ball from one to the other two or three times, then run, as did the first pair, to join A1 and B1. Gradually the rest follow, till two big groups are formed down stage, the A group now playing ball, the B group gathering and intertwining flowers.

Next introduce further occupations. Suggest the formation of a group up Stage R, gathering fruits or high flowering festoons; let the group down Stage L group round a pool and gradually attract their companions. By degrees the ideas will grow; the groups will evolve; spacing, relative heights, and harmony of gesture will all flow naturally out of the first movements.

By this time the players will have absorbed the atmosphere and can proceed to mime the tale, in some such manner as the following—

The nymph Persephone and her playmates are sporting, gathering flowers, etc., on the supposed slopes of Mount Etna. Persephone wanders away from her playmates, who are occupied with their own pursuits, and the god Dis carries her off unperceived. Presently one of the nymphs turns in time to witness the disappearance, and she quickly spreads the news. Demeter enters, and is told of the calamity. She mourns the loss of her child, and is led away by the sorrowing maidens.

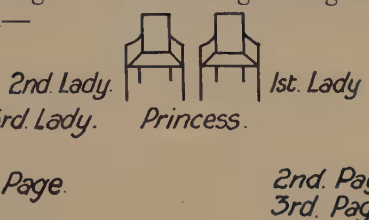
The Shades of the Underworld now drift in upon the empty stage (their costumes and, if possible, a change in lighting, sufficiently indicate the new scene) and Dis drawing the reluctant Persephone appears amongst them.

A beautiful version of this Myth is to be found in the poem "Persephone," by Jean Ingelow, in the *First Daffodil Poetry Book.*

Hans Andersen's story, *The Princess and the Swineherd*, makes a delightful mime, and can be played with or without music. When the period to be adopted has been decided it is best to begin as in the "Persephone," with a series of walks, greetings, etc.

A medieval English costume suits the play very well, the men wearing long tights and tunics, the women high-waisted, long-skirted dresses and high peaked head-dresses with veils. It is important to realize the costumes from the beginning, as the deportment of the body, carriage of the head, poise of the hands, and the type of curtsey are all the outcome of the requirements of the costume worn, and these details should be realized by every player whatever he or she may be wearing during rehearsals. If this be done, there will be little or no awkwardness displayed at the *dress* rehearsal.

The story opens in the Court, where the Princess is seated surrounded by her ladies-in-waiting and pages. One lady may arrange the Princess's head-dress, while the others stand by watching. The following arrangement is suggested—



The pages should all stand stiffly, the ladies suggest ecstatic admiration of the Princess.

The 1st Lady hands the Princess a glass and the latter, after admiring herself, gives it to the 2nd Lady. It should here be noted that the glass and all the other properties can be real or imaginary; but in a mime it is more correct that

they be imaginary, and I assume that they are in my description. A quarrel for the possession of the glass breaks out between the 2nd and 3rd Ladies, while the 1st Lady adjusts the Princess's left shoe. Note that one lady holds the (imaginary) mirror in her *left* hand while the other lady from whom it has been snatched is preparing with uplifted *right* hand to strike her rival.

The Princess, being vain and shallow, soon becomes bored, and in turn bids the 1st Page play his musical-box, then demands that all three pages shall pay her homage on their knees.

The King enters L, and announces that a messenger from the Prince of the Little Kingdom has arrived bringing gifts (the Prince can be mimed by indicating a circle round the head). While one of the pages fetches him, the King leads the Princess to the seats up stage.

The Messenger enters; his deportment should be easy and natural in contrast to the artificial gestures of the Court. He carries an imaginary rose-tree in a pot and a bird in a cage. His work with these calls for excellent action miming. He bows, and the Princess offers her hand to him to kiss, whereat the Court goes into transports of delight at her condescension, and the Messenger is puzzled and amused.

His rose-tree is rejected for an artificial flower, and the Princess calls for the musical-box, as the bird's song is natural, and therefore repugnant to her. The listening expression on the various faces will convey the idea of the bird's song even if it is not suggested by music.

Finally, the Messenger goes away, but leaves his gifts, and the King stamps out in anger.

I have sketched in parts of these two stories to show how players can best tackle a mime. The material chosen can be well known, in fact it is best, at any rate with beginners, to choose something of which the actual facts are familiar to the audience. A few words of explanation before the action or a written synopsis will be a further aid; after that, if the miming be skilful, the players should "get across" quite easily.

Discretion must be shown in choosing and composing mimes, but they must be full of incident and continuous.

Many Norse and Russian tales, though dramatic in incident and full of character studies, have to be rejected owing to the number of animals introduced. These usually play such an important part that unless they are included the tale suffers. Animals are difficult to represent, their costumes are expensive to make or hire, and in the latter case are usually made to fit children only. The introduction of creatures may occasionally be successful and amusing (as in *The Three Bears* and the old ballad *Cicely and the Bears*), but as their miming depends mainly on movement and not on facial play and gesture they have a limited range of expression.

Fantasy makes a wide appeal, but must be carefully chosen and pruned or it will degenerate into mere sentimentality. Firm characterization and a sense of humour will usually save a Mime from this pitfall. That the *Commedia dell' Arte Players* realized this is evident from the fact that, even in their most pathetic tales, the buffoonery of Clown, the antics of Harlequin, and the inanities of Pierrot relieve the tragedy.

THE STAGE MANAGER: PLOTS AND PLANS

By HAL D. STEWART
Author of "Rizzio's Boots," "The Blind Eye," etc.

BEFORE the day of the dress rehearsal the stage manager should have—

(1) Made arrangements for the scenery to be taken to the theatre and set.

(2) Made similar arrangements for the (*a*) furniture, (*b*) costumes (if any), and (*c*) props.

(3) Interviewed the theatre electrician, told him the general outline of the lighting scheme, and made arrangements for any special lighting.

(4) Seen that the cast and stage hands have been notified of the *time* the dress rehearsal is to start, i.e. the time the curtain is expected to rise, and not the time of their arrival in the theatre.

(5) Arranged with the producer and the electrician when the lighting rehearsal is to take place, and at what time Press or other photographers are to take photographs.

(6) Drawn up (*a*) a scene plot, (*b*) a lighting plot, and (*c*) a property plot.

(7) Drawn up a plan for any quick changes, and made definite arrangements for the working of effects. If necessary, a special effects rehearsal should be arranged.

It is obvious in connexion with (1) and (2) that these arrangements must be made, but they are often too indefinite. If it is impossible to take scenery into the theatre before the day of the dress rehearsal, as it often is, a point should be made of getting the scenery in early during the morning. The professional stage hands who look after this should be given a definite hour by which the first scene should be set ready for the stage manager to inspect. To unload scenery from a lorry usually takes longer than is realized. Stage hands are incurably optimistic, and, as a rule, it is safe to add an hour to the time they estimate that it will take to do this job.

The furniture should arrive at the theatre in good time, but after the scenery. The props. should also be there early. Ascertain from the property master when he wishes to have them at the theatre.

Regarding (3), a great deal of time can be saved on the day of the dress rehearsal by having a talk with the electrician beforehand. He will want to know, for instance, what coloured media are required in the battens, and where spots and floods are to be used. If the media in the battens have to be changed a great deal of time is wasted.

(4) is obvious, but sometimes forgotten.

With regard to (5), the lighting rehearsal should be timed so that it may be completed before the dress rehearsal proper starts. This implies also, of course, that the producer and stage manager will have seen all the scenes set; otherwise a lighting rehearsal is not possible. There is nothing more irritating to a cast than to be kept waiting for long stretches of time while lighting and scenery are discussed.

Photographers are the stage manager's bugbear at a dress rehearsal. They drop in at the most inconvenient times, and as they can usually wait for only a short time, the proceedings are held up while photographs are taken. This can be avoided if the photographers arrive at a specified time—preferably half an hour before the rehearsal is due to start, or at an interval when a scene is changed. The producer should also be reminded to fix the scenes of which he wishes photographs to be taken.

If the scenery, lighting, and property plots, and the plans for changes and effects, are made in advance (6 and 7), a great deal of time is saved, notwithstanding the fact that all these will probably have to be modified at the rehearsal.

When a society plays in its own theatre, or is able to have the use of the theatre for a few days before the performance, much of the foregoing is less necessary. Unfortunately, few societies are able to take possession of the stage

until the morning of the dress rehearsal, with the result that a great deal of work has to be crammed into one day. It is then that organization becomes a necessity, and good results are possible only if the preliminary preparation that I have suggested is carried out.

The producer should draw up the lighting plot, but the stage manager must see that he gets it, and that he understands it. It is true that a lighting plot drawn up before the rehearsal is no more than a starting point. Alterations to it at the lighting rehearsal are almost inevitable, but the time saved by having such a starting point is appreciable.

Fig. 1 shows a specimen lighting plot. It will be seen that the changes in the lighting are numbered Cue 1, Cue 2, etc. This is all that the electrician need, or should, know. The actual cue is noted in the script, as is also a warning. When the warning is reached the stage manager gives the electrician "Warning Cue No. 1." At the actual cue he gives "Cue 1." It merely confuses the electrician if he is told the actual cue, and it is apt to lead to mistakes. The lighting plot should be made out in duplicate. The electrician is given one copy, and the stage manager retains the other. At the lighting rehearsal the plot is altered in accordance with the lighting finally decided on by the producer. It is then advisable to make fresh copies. Any effects that

OPENING—		
	Floats	Straw 1/8
	Batten No. 1	Straw 1/2
	Batten No. 2	Straw 1/2
	Batten No. 3	Straw Full, Blue Full
	Flood No. 1	Straw Full, through window, striking downstage
	Flood No. 2	Pink *OUT*, on backcloth
	Baby Flood	Orange Amber Full, on window backing
	Spot No. 1	Straw Full, striking downstage *R.*
	Spot No. 2	Straw *OUT*, striking below lamp
	Spot No. 3	Straw *OUT*, striking upstage *R.*
	Hanging Lamp	*OUT*
CUE 1—		
	Floats	Check to *OUT*
	Batten No. 1	„ 1/4
	Batten No. 2	„ 1/4
	Batten No. 3	„ Straw to 1/2
	Flood No. 1	„ to 1/2 and move beam to strike upstage R. corner
	Flood No. 2	Bring up to 1/4
	Spot No. 1	Check to *OUT*
	Spot No. 3	Bring up to 3/4
	All during 5 minutes	
CUE 2—		
	Batten No. 3	Check Straw to *OUT*
	Flood No. 1	Check to *OUT*
	Flood No. 2	Bring up to 1/2
	Spot No. 3	Check to *OUT*
	All during 2 minutes	
CUE 3—		
	Hanging Lamp	ON
	Floats	Straw to 3/4, Pink to 1/2
CUE 4—		
	Flood No. 1	Change medium to Blue and bring up to 1/2 striking window backing
	Baby Flood	*OUT*
CUE 5—		
	Flood No. 2	Check to *OUT*, during 4 minutes
CUE. 6—		
	Flood No. 2	Change medium to Dark Blue and bring up to Full, while door is shut, 2 minutes

FIG. 1. LIGHTING PLOT

are worked by electricity should be included in the lighting plot.

Lighting rehearsals frequently take a long time. Each scene should be set complete with furniture and props. when the lighting is being tried. The dresses worn in the scene should be on the stage in order that any change in their colour will be noticed.

When possible, it is a good plan to have the whole stage staff present at the lighting rehearsal, so that the changes can be properly rehearsed. Unfortunately, this is not always possible, and if time is pressing it is sometimes necessary to take the rehearsal backwards, starting with the last set, so that the first scene will be set ready for the dress rehearsal to start whenever the lighting is finished.

I have stated it is important that furniture and props. should be set for the lighting rehearsal. It is also advisable that someone should stand or sit wherever characters will play important scenes. An example of the importance of this is found if the stage has little depth, and a player has to sit behind a table that runs parallel to the floats. The floats will often cast a shadow on the player's face, and it may be necessary to use a spot to kill this, or to alter the position of the table. This may not be noticed until the dress rehearsal starts, unless at the lighting rehearsal someone has sat in that particular chair.

Fig. 2 gives an example of a scene plot, and shows the position of the furniture. A copy of this should be exhibited where it can be referred to by any member of the stage staff. The attention

Photo by T. Van Damm Studio, New York

THE NEW YORK PRODUCTION OF "THE LAKE"

It is interesting to compare this setting with that of the London Production on page 1087

of all concerned should be drawn to the plot, and the stage manager should explain it personally to all who will be concerned with setting or striking the scenes. The staff should memorize the position of all flats and articles of furniture. This plot may also be altered at the dress rehearsal.

Fig. 3 is an example of a property plot. This requires little explanation. All props. should be set out in the manner shown, and should be taken in order, from stage R to stage L, or vice versa. This simplifies the task of checking whether the props. are correctly set. This plot should also be in duplicate. One copy for "Props.," and one for the stage manager. It should be pasted on to a piece of millboard so

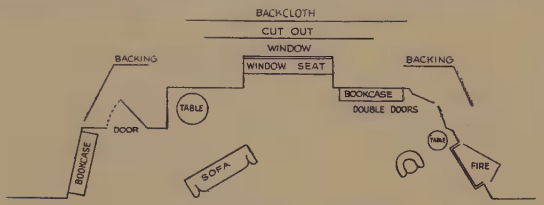


FIG. 2. SCENE PLOT

that it will be easy to handle, and will not be torn.

The property plot should also show any alterations that may have to be made to the setting during an interval when the set itself is not changed: for example, alterations in the position of the furniture, window curtains being drawn, doors being opened or closed.

Effects and "noises off" should be rehearsed in the theatre before the dress rehearsal. The more complicated and difficult these are, the greater is the need for such a rehearsal. Gramophones and radiograms are now used extensively, and, on the whole, successfully, for effects. The volume and tone should be correct. The exact position of the gramophone must be carefully noted so that it will not vary from night to night. It will probably have to be tried out in various positions before the correct one is found.

Gramophones are easy to use. There are many effects that are much more difficult to operate—the reproduction, for instance, of various "war" noises. The people who work the effects at the rehearsal should be those who will work them at the actual performance. It is always difficult, and sometimes impossible, to describe to another person *exactly* how a particular effect is achieved.

The scenery should be complete at the dress rehearsal, and the furniture and props. should be those that are finally used. Furniture is often changed at a dress rehearsal. This is extremely hard on the players who have thus to play with strange furniture on the first night. It can be avoided if the producer sees the furniture on the stage in time to have it replaced before the dress rehearsal starts.

BOOKCASE R.—
On it: Two photographs
Small blue vase
Ash tray
In shelves: Property books

ROUND TABLE UP R.—
On it: Blotter (open)
Inkstand with
Two pens
Stationery rack (filled)
5 used envelopes
Ash tray

SOFA R.C.—
On it: Two blue cushions
Morning Post
On upstage arm: Ash tray

BOOKCASE L.—
On it: Large blue vase with flowers
Pile of magazines
Two brass candlesticks
In shelves: Property books
In top shelf: *Sartor Resartus*

LOUNGE CHAIR L.

SMALL TABLE L.
On it: Cigarette box (filled)
Match box
Ash tray

ON MANTLEPIECE
Clock
Pile of papers
Two red books
Vase with spills
Three pipes

ON CLUB FENDER
Daily Telegraph

BELOW FIRE
Pile of newspapers

FIG. 3. PROPERTY PLOT

PROPAGANDA AND PRODUCTION

By F. E. DORAN
Secretary, Manchester Playgoers' Club

ONE of the interesting points about modern plays is the extraordinary number of them that contain what may be described as "propaganda"; that is, they incorporate a certain gospel, creed, policy, or point of view, which, through being presented in play form instead of from a platform, receives an added effectiveness because the stage is more vivid in its presentation of ideas than the usual methods of oratory and rhetoric.

One of the aspects of production that is bound to force itself on a sensitive producer is how far he should deal with the play and how far interfere with the propaganda. One of the curses of the drama of ideas is that the authors forget the drama in their enthusiasm for the idea, the result being that we get words but no action.

Producers for advanced societies are often up against this difficulty, and it is because the organizers are so anxious to adumbrate an idea that the necessity for dramatic action is overlooked, and, consequently, the producer has nothing to produce except appropriate movements that illustrate long slabs of speeches. Propaganda *can* be dramatic, but authors must give producers something in addition to an idea and the words: that something else is called dramatic action, which is difficult to define and not easy to describe.

Consider some examples.

For the present purpose separate propaganda from the *moral* of the older dramatists. This *moral* had usually something to do with the individual in the audience. Some moral principle was illustrated so that it could be noted, learned, and inwardly digested. By propaganda I now mean a picture of society or a community in certain circumstances and what happens to that society or community. The moral of the old melodramas was that personal virtue would be rewarded, but none of them ever suggested any social reformation or development. Most of the plays of the Manchester School of Dramatists were propaganda, direct or indirect. *The Price of Coal*, for example, in a most dramatic manner suggests that the true price of coal is the lives of the colliers who hew it. Then there are plays that are frankly propagandist. *An Englishman's Home* was written before the War to advance conscription. Most of the early Church plays and the many plays written to attack the Capitalist system are propagandist. The use of the stage by Socialist advocates must have done their cause a lot of harm, as most of their plays are dull, which is a pity, for the changeover from one state of society to another can be a dramatic thing. Propagandist plays usually fail because in all political theory there are two sides to a case, and the author is so obsessed with the righteousness of his cause that his side gets all the good advocacy; consequently, the play is too heavily weighted, as were the old melodramas. The old melodrama held interest because its tension was between the right and wrong of the people on the stage. Sir Jasper was the wicked squire, and Joan his innocent victim. They were not presented as exposing the evils of Landlordism or as examples of "Should girls be told?" It was the human relationship that created the drama. A propaganda play changes Sir Jasper into The Landlord and Joan into Maiden No 1. They are made symbols that force us to regard them as abstractions, not as personalities to be emotionally held by the conflict between opposing ideas. Consequently, the author has to deprive his *dramatis personae* of one of the most important elements—character—and to substitute types. A producer faced with the problem of having to present propaganda in dramatic form should concentrate on the human side as much as possible; and characterize his cast so that the audience is more interested, *for the time being*, in the personal and emotional aspects. When the curtain falls, then the intelligence will build up on the emotional basis by substituting *the* Landlord for Sir Jasper, all colliers for the dead collier,

all homes for the one so devastatingly destroyed by the invader.

Whenever possible, dialogue should be made into crisp, personal expressions rather than set speeches. Each should have personality as well as argument.

Properly written and produced, propaganda

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FIG. 1. "GREEN PASTURES"
Design by Robert Edmond Jones

can be as sweeping dramatically as, and far more valuable than, the drama of pure emotion—but there is a trap. Many plays achieved success years ago because they presented a radical point of view. Perhaps that particular point of view has been won on the political or social battlefield. Therefore, a modern audience would wonder what the stage folk were getting so het up about. Thirty years ago a whole drama could be built up on the foundation of Lady Angelina riding alone in a hansom cab. Modernize the situation by the introduction of a taxi, if you will, but as modern thought sees no harm in Lady Angelina riding when, where, and how she pleases, there is no conflict, and therefore no drama. I doubt if a good play could be written round, say, the Reform Act, except in terms of personalities. *Julius Caesar* is a good play to-day, as it was yesterday, not only because of its historical, political, and military content, but also because it presents a personal conflict between Antony and Brutus, each directing the forces at his command. The conflict and dramatic tension are between personalities, live, vivid personalities, but the greater invisible drama is in the background. A similar remark applies to *Coriolanus*, which is too little seen in these days. I have several times wanted to see a production of *Coriolanus* on the night of a General Election: there would be the same social ferment; audience and players could be knitted together in one common intellectual purpose.

It is not difficult for a producer to make a propaganda play fully dramatic. It can be done by recollecting the simple principle that the mind of the audience *must* be approached through the emotions. The slum problem, for instance, is terrible. There is drama in it. Unemployment, too, provides excellent dramatic material, as *Love On the Dole*, by Greenwood and Gow, well shows, but it must be presented in terms of humanity, and not as Blue Book statistics. One slum, with one starving unemployed woman, is as potent a plea as a thousand attacks and five thousand people. The audience will follow, with emotional interest, the good and bad features of the one, whereas the thousands would lose grip. To multiply the individual suffering by a thousand does not produce an effect a thousand times as strong; it only divides the emotional interest into a thousand parts. Consequently, when we get

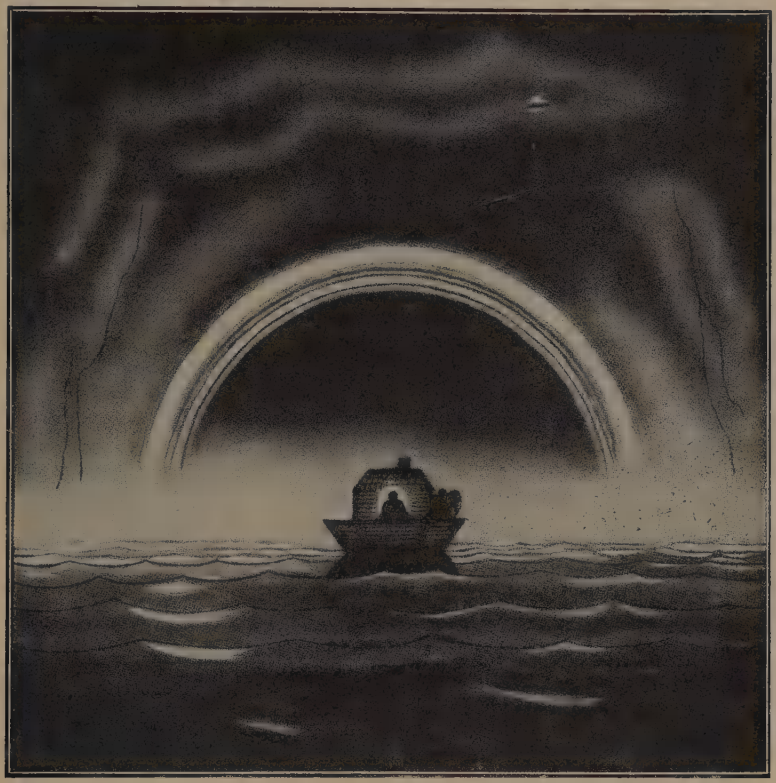
an Expressionist play with Book-keeper No. 1 instead of John Smith, a book-keeper, the personal element is destroyed; the human side gives way to a type. This is more a matter of authorship than production. If an author wants to press home his argument by type casting he must have his own way, but he must not blame the producer and players if the financial result is not satisfactory.

My main concern at the moment is not so much to protect the author from his theories as to point out to producers that the dramatic value of a piece is largely dependent on the theatrical value; that is to say, not only must the author present his thesis, but it must be presented in theatrical terms, which, in the long run, means an exercise in colour, costume, pity, joy, love, hate, men and women, which are also the ingredients of the crudest melodrama. I am anxious to protect the propaganda play from the propagandists. The play that has something to say is an *important* play. "Important" is the word, but the play can also be a *good* play if the emotional as well as the factual content is given due importance.

In general, propaganda plays can be allocated to two main periods: (1) The period of the very early drama, when Mysteries and Moralities were used, and used frankly, as methods of teaching religious and ancillary truths, and (2) approximately the last sixty years, when, starting with Ibsen, there was a steady growth of social drama, or "plays with a purpose" of all kinds.

Producers would do well to grasp the importance of this fact, and by relating it to the circumstances of the times get the right perspective. In the first place, this was a period of world economic expansion. Wealth grew to an enormous extent, and industrialism and the machine developed enormously. Social and political values were changed. Poverty and riches became matters for comment. The Ibsenite Drama swept along the corridors of conventional drama.

The young mind of the early part of this century was in revolt against social inequality and suburban smugness. It so happened that in Glasgow, Manchester, and Dublin were three repertory theatres the managements of which were not afraid to put on plays that had values other than mere entertainment. To these theatres flocked young, ardent reformers with their plays teeming with comment on the evils of the time. Few had anything good to say of the life around. The Manchester School of Dramatists arose, and the curtain went up on colliers and kitchens, and the battles of poetic drama were banished for the turmoil of strikes and lockouts. But the public taste, then as now,



By kind permission of "Theatre Arts Monthly"

FIG. 2. "GREEN PASTURES"
Design by Robert Edmond Jones

was for the theatre of emotion, so in due course the realist drama of economic conflict became a byword for dullness, not because the issues were dull, but because the authors were more critics of a system than experienced playwrights. Nevertheless, these writers had something to say, and thought the stage more graphic and more abiding than the platform or the pen. Their primary purpose was didactic and social. Some were also artists, and some of their plays, such as *Strife*, still grip the emotions, and will do so, until our towns can produce an audience ignorant of what industrial disputes may mean. If producers will act on the principle that what these authors have to say is important, and then, by bringing their theatrical knowledge to bear, express it in terms of emotion, much will be revived and brought out from the undeserved ashes of oblivion. The producer's approach to, say, *An Enemy of the People* is not the same as to, say, *Diplomacy*. One is an idea; the other a story. The first is based on character; the other on events. The one has a *moral*; the other none. Both are more or less contemporary, and in this connexion, and as an illustration, I will quote the late Clement Scott's criticism of *Hoodman Blind*, an 1885 play by Henry Arthur Jones and Wilson Barrett. The theme is melodramatic. Mark Lezzard (E. S. Willard) has robbed his friend of his money and in so doing also robbed his friend's daughter Nance, happily married to the reformed Jack Yeulett (Wilson Barrett). Mark surreptitiously loves Nance, and when she refuses to have anything to do with him he plans revenge. So he presses for the overdue rent, and contrives to put suspicion into Jack's mind by showing Nance and a lover kissing by a stile. In fact, the girl is not Nance, but a gipsy named Jess. Jack goes to the dogs for the orthodox Thames Embankment scene. Through befriending a waif, Jack gets to know the truth, and returns to his village to square accounts with Lezzard. Now for Clement Scott:

> The play ends on as rank an exhibition of cowardice as I have seen applauded on the English stage. . . . I cannot regard Jack, the modern farmer, in the light of a hero, when he drags his wretched victim to the market place and throws him like a carcase of meat into the fangs of the bloodhounds. Is it the new code of Christianity to be merciless to your enemies and have we wilfully reversed the old order of things when we were taught it was the highest thing 'to pray for those who despitefully use you'? It offends me to the quick to see the representative of British virtue posing and attitudinizing on a village platform when he has flung his enemy into the hands of infuriated men all armed to the teeth. I hold that Jack Yeulett, who has tried to knife his rival, is here represented as a rank coward and dastard. I don't care what the villain has done to him. He has committed no sin worthy of the brutal exercise of lynch law. If the farmer had the pluck of a mouse he would exercise his own vengeance himself. He would either slay his enemy or let him go. He would not waste his strength on a cruel tirade, and then give an unarmed man to butchers, blacksmiths, and brutes. I sympathize with the villain at this point. . . . I sympathize with the sinner in this play more than with the hero. Because the one is at least penitent and because the other is merciless and unforgiving. I think of poor Mark with pity, because I see him, with his poor white face, imploring for mercy from his stronger rival, who, instead of giving it, calls up a pack of wolves, and in the mêlée strikes an attitude as a Christian martyr! . . . Is there a sinner in our midst? Yes! Then pound him into a jelly and send his soul to perdition! Let him not be saved because he was unclean.

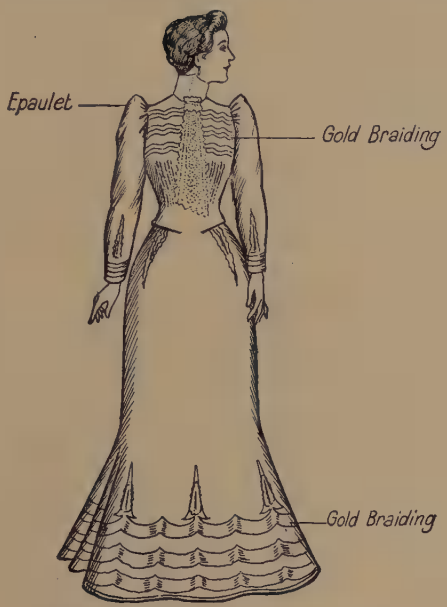
A producer, reading the foregoing, would never imagine that Scott furiously attacked the Ibsen production that appeared in London a little later. Now I quote this long-forgotten critique for the purpose of showing how even old melodramatic forms may be seized on for propaganda, and how powerful a reaction can be obtained by the presentation of drama in terms of personality or people. Apply this technique to a play on wage rates, the slum problem, phthisis or the cancer scourge, disarmament, international peace, or any great problems, and then the silly and offensive war between highbrow and lowbrow ceases to exist. There are no heights of brow, but good plays and bad plays, and a good play is none the worse for having an idea as well as emotion. Therefore, a producer called upon to tackle plays of importance should concentrate on the human aspect of the story, and let the social aspect take care of itself. The particular, as seen by the eye, and the pity or humour experienced by the senses, will automatically enlarge into the intelligence. The illustrations are from Marc Connelly's *Green Pastures*, the interesting play on Christian teaching as seen through the eyes of a negro slave. All the Christian ideology is interpreted in terms of the negro idiom, with Heaven as great "fish fry," and God as a white, woolly-haired pastor.

THE NINETIES

By NEVIL TRUMAN

Hon. Secretary, Nottingham Playgoers' Club; Author of "The Pageant of Nottinghamshire"

CHILDREN, until the later Georges, were miniature replicas of their parents; then they really blossomed in the rather comic fancy dress into which the late Victorians put them. The "Little Lord Fauntleroy" costume was popularized through the sickly sentiment of Mrs. Burnett's story. The child went about in a kind of travesty of a Charles the First dress, without its natural manliness. Victorian children had to do as they were told, and when they finally rebelled there was much lamentation at the loss of the long hair that went with this dress.



QUEEN MARY'S DAY DRESS, 1893

Little boys were also got up in other fancy dresses, such as the sailor suit, complete with wide brimmed round straw hat, which was a replica of the uniform worn by Her Majesty's seamen. Another creation (in England) was the more natural Scottish costume, which had the merit of picturesqueness without femininity.

The late Victorians were so busy piling up money out of trade, extending their vast Empire, and generally dictating to the whole of Europe through their indomitable leader, the Queen, that they had little time to think about dress. The men remained uniformly undistinguished and ungainly in their costume, which changed but little from that of the previous decade.

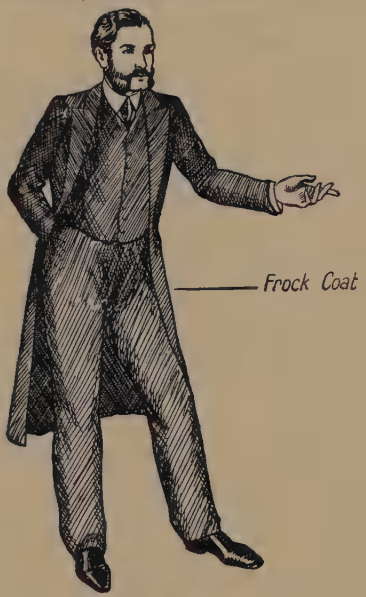
A BALL DRESS, 1893

In this history of costume it will be noticed that, whereas until George IV each reign embraced a single style, or at most two styles, of dress, when we come to the nineteenth century the changes are so rapid that I am compelled to treat them in periods of ten years at a time. This is in the main due to the decline in the wearing capacities of dress materials, and the poorness of the dyes used. Cheapness became desired everywhere, with the result that materials were made without regard to their lasting qualities, and the aniline dyes, freshly discovered, tended to rot the materials. In consequence,

clothes wore out more rapidly, necessitating fresh ones, and there was no reason why the opportunity should not be taken to have a complete change in style.

Men's Dress

The most significant change amongst the men



Day Dress, 1892

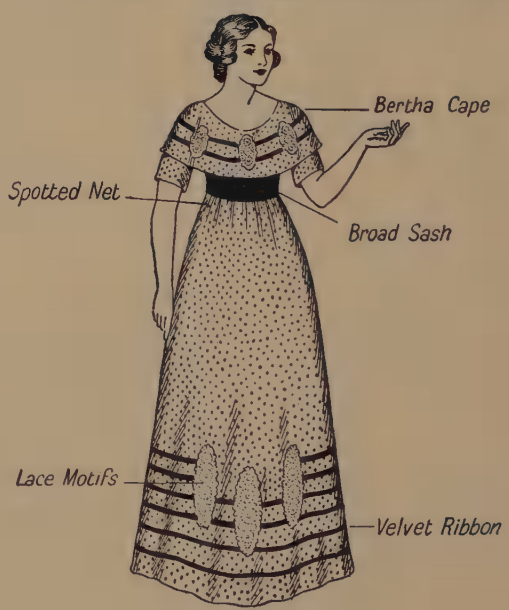
was the disappearance with the European War of the Norfolk Jacket and its replacement by the loudly checked sports coats. The dinner jacket was the only really new feature, and is said to have been invented at Monte Carlo because the tail coat caused strain when worn for long hours at a stretch at the gaming tables. Until the death of Edward VII it was never worn for formal evening parties. It was confined to the domestic hearth, where it replaced the black velvet smoking jacket of similar, though looser, cut.

The other innovation was brown boots, which gradually were allowed for street wear, black previously being *de rigueur*.

In our own times men have begun to revolt against the cloak of drabness and uniformity that has paralysed all attempts to make their costume pleasing ever since the time of the Prince Regent. No longer are blacks and browns essential, but blues, greens, and purples may be worn for suits, and the "extras" are even gayer. Sweaters and pullovers of knitted wool are worn in every conceivable colour, and fresh, clear tones in the primary colours everywhere please the eye. This colour revival had previously extended to the ties and silk handkerchiefs, which still are the vogue, though there is room for improvement in getting brighter colours for the actual suiting materials.

Dress (Women)

The bustle finally vanished in 1891, when the Skirt was made to fit closely at the hips, billowing out in a bell shape by means of many gores. Called an umbrella skirt, it was trimmed with guipure and braids of elaborate patterns, placed vertically at intervals down the skirt, and the same trimming was put horizontally on the bodice to match. In 1908 appeared the Hobble Skirt, from which all fullness had been taken



Evening Dress, 1908

away. It made quick walking impossible, only the smallest steps being allowed by the scanty material. To remedy this, the skirt was later slit at the sides, which was considered altogether too daring. In the 1900's spotted nets and muslins were worn over coloured silks, and looked very well.

The Bodice retained the Noah's Ark bust and fitted tightly by means of gores and pleats.

It had a high collar, sometimes edged with a small frill. It was hooked at the back or the front, and, if the latter, the fastenings were concealed with lace falls, which might also encircle the neck.

Sleeves (women) varied. At first they were close-fitting to the wrist, and at the shoulders had peaked epaulets, formed by a puff in the material. These developed into the leg of mutton sleeves with huge shoulder puffs narrowing into a sleeve tight to the wrist. This was a revival of Georgian modes, and occurred in 1893. Finally, about 1895, the tight sleeve was abandoned in favour of one that was full right down and took the name of Bishop's sleeve owing to its likeness to the wide sleeves of the episcopal rochet.

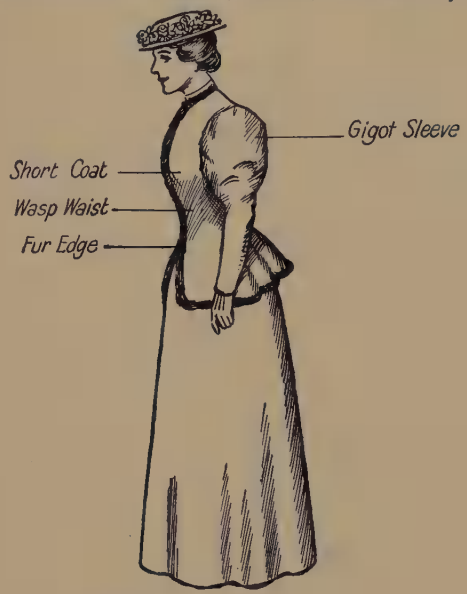
Since the bodice fitted tightly and was brought down in front in a slight peak, no Belts were required until its shape changed in 1908, when the

Afternoon Frock, 1897

gap between bodice and skirt was covered by a sash or fairly broad belt. A masculine version came in with a shirt-blouse, stiff linen collar, and man's straw boater hat, worn with a tweed skirt.

For outer coverings, the popular coat was half-length and flounced out behind by means of gores. It was edged with a narrow band of fur at the neck and wrists, and buttoned down the centre with large bone buttons. Sealskin coats of the same cut were desired by women, but costly full-length fur coats were worn only by the very wealthy. Longer overcoats were also worn, but they were less popular except for older people.

For Evening Dress (women) the same styles,



Autumn Costume, 1894

slightly modified, were current. For instance, the arms were bare, and covered by long white kid gloves to just above the elbow. The sleeve retained only its large shoulder puff, or even none at all but a single ribbon strap. Short trains were added to the skirts, which were gathered in flat pleats at the back to provide the necessary fullness for them. Necks were low and circular or square cut, with or without a lace frill. Artificial seed pearl trimming sometimes attained beautiful effects in narrow borders.

Hats were of straw, with medium-sized brims, trimmed with a feather or with wired upstanding bows. After 1908 they were more severe, with large, flat, black velvet bows, and a bird's wing, the whole being put on rather flatly. Bonnets were extensively worn. Thick spotted net Veils, worn with either hats or bonnets, covered the face, but towards the middle of the Edwardian reign veils went out.

Hair (women) was brushed back from the

face in a puff called Pompadour after the famous friend of Louis XV. It was twisted into a top-knot at the back of the head, slightly towards the crown.

On the whole, English costume, until we come to Victoria's Reign, was beautiful, serviceable, and artistic. Men's clothes were equally so for a rather shorter time, until George IV struck a death blow by his persistent habit of wearing black.

We end with Queen Victoria. Her death was the end of an epoch, and it is significant of her essential greatness that the farther we get away from her times, the greater grows her reputation. One thing she did not achieve—beauty in dress, and this may partly have been due to the indifferent attitude that she herself displayed towards her own costume.

The study of clothes is fascinating. Love of them is inherent in the human frame, and they will probably remain our delight until the end of time.

SUMMARY

Men

Dress

Norfolk Jacket as before, till 1914.

Sports Coats after 1914 loose, checked.

Frock Coat as before.

Lounge Coat as before.

Overcoat as before.

Vest, straight bottom, S.B.

Ties. Loose long-ended bows over collar; small bows under collar flaps; sailor knots.

Evening Dress

Velvet Jacket. Informal.

Dinner Jacket. Informal till 1911, with black tie and vest.

Tail Coat with white tie, black or white vest.

Collars. Butterfly wing replaced high single; double turnover; "Butler's" low, points under coat.

Legs

Trousers, narrow. Mostly pin striped. Black.

Feet

Boots—brown worn in street; black usual.

Hats

Topper—fairly tall.

Bowler—low crown.

Hair

As you please.

Women

Dress

Bodice. Rather tight Noah's Ark shape bust, high collar. Guipure and braid trimmed horizontally. Front or back hooked. Lace falls in front. 1908 high waisted. Berthas. Sashes. Lace plastrons and *motifs*.

Skirt. Fitted hips closely. Many gores to make bell shape till 1908. Rows of braid at bottom. 1908 hobble. 1911 slit at sides. Spotted nets over silks.

Sleeves. Large. At first small epaulets. 1893 leg of mutton. 1895 Bishop, with different colour and made to bodice.

Jackets. Half-length, below waist. Fur-edged neck and wrists. Buttoned (front, gored).

Belt. None till 1908.

Evening Dress

Large puff sleeves at shoulders. Bare arms; short trains; low necks; panels inserted down front. Lace frill to neck. Skirt gathered in flat pleats at back.

Hats

Straw; medium brim. Trimmed bows or feathers.

Bonnets.

Wide straw after 1908. Wing trimmed or wired bows.

Veils. Thick spotted.

Hair

Pompadour with topknot.

Children

Lord Fauntleroy

Velvet jackets and short trousers. Wide hanging sash-belt. Wide lace collar. An imitation of Charles I period. White silk shirt Rosetted sleeves.

Sailors

Miniature able-bodied seamen.

Scotsmen

Miniature Highlanders. Kilts, sporran, velvet cut away coat, silver buttoned. Stockings. Bare knees. Glengarry bonnet.

RACIAL EXAMPLES

By ALFRED HARTOP
Perruquier and Lecturer to Amateur Societies

PROGRESSING in the colour index, we come to dark-white races, which may be conveniently grouped and considered by taking typical examples.

French

In spite of the fact that the majority of French people really differ little from the English, it is usual when playing a French role to exercise a little stage licence by adopting a few well-marked features of peculiar national significance.

A French Woman. A fashionable Parisienne may be portrayed as elegant and original in dress, theatrical in manner, and exotic in details of grooming and ornamentation. Although she is more often dark-haired, her coiffure may be of an extravagant, artificial colour, unique in marcel design. The skin is rather pale, with a definitely olive tinge, and almost devoid of any bloom in the region of the cheeks. The eyes and lips are heavily made up.

Start the make-up with a foundation of Star-Lady or Nos. 1½ and 5, toned with No. 3½ and a touch of chrome; No. 6½ and chrome will give a more olive tone. If the hair is dark, colour the top eyelids to correspond with dark brown, then apply a basis of lake for the eyebrows, but do not apply water-black until after powdering. Paint the lips with bright carmine, the upper one first, and get the correct outline for the lower one by pressing the lips together. After powdering, outline the eyes with water-black, and paint the eyebrows, which should begin directly above the inner corner, and continue in a carefully graduated line to the outer edge of the eye socket. Load the upper eyelashes with melted heating-cosmetic, but make no attempt to load the lower ones, as the line painted there is sufficient. Finally, freshen the lips with lipstick, a shade with an orange-red hue being particularly becoming to the brunette complexion, and with the hare's foot brighten up the complexion with light touches of dry rouge.

Of chief interest to women is a new and successful method of throwing light into the eyes, imparting to them a soft lustre and sparkle. Use Cream Eye-shadow, which is specially made for colouring the eyelids, in a variety of shades, all of which are flecked with either silver or gold. Thus, there is a shade of blue shot with silver, also a silver mauve and silver green—suitable for blonde types; for darker complexions silver brown and gold brown are more appropriate. To avoid the deadening effect of powder and to obtain the utmost lustre, it is advisable to apply these eyeshadows after the general make-up has been powdered off.

A Frenchman. For a typical young Frenchman the foundation should be similar to that for an Englishman with just a tinge of olive in it. Nos. 5 and 9 and a touch of No. 10 will meet the case, though a little carmine may be used on the cheeks just where the sun would tone them. Edge the eyelids with dark brown, and, if necessary, darken the eyebrows. A small dark moustache, with turned-up points, added solely, or in conjunction with a slight tuft of beard under the lower lip (as shown at Fig. 31, 3) is an aid to characterization. If the character is that of a student, an artist, or a similar type, the Imperial or Van Dyke beard will be appropriate, the hair, or wig, being worn rather long and brushed from the forehead straight back to the nape of the neck. (See Fig. 36, 6.)

When an elderly Frenchman has to be portrayed, a fuller beard of the Imperial or "fish-tail" shape should be adopted, and the colour of the skin blended to a fairly dark sallow tone with Nos. 5 and 10. The skin should appear much wrinkled, the eyes be deep-set, and the brow beetle-browed.

Italians

In ascertaining the physiognomy of the true type of Italian, authority bids us look to the imperial busts and statues of ancient Romans.

These depict a large, flat head, a low and wide forehead, a face broad and square, a nose thin and arched, divided from the forehead by a marked depression, and a prominent chin. Combined, these convey a nobility of expression. The type has changed but little, and is to be met with every day in the streets of Rome, principally among the burgesses or middle class.

Italians have a distinctly olive tone of skin, brown to black wavy or curling hair, and abundant dark eyebrows and lashes. A suitable foundation for women may be blended with Nos. 2 and 10, freshened about the cheeks and lower forehead with Carmine 2. Use the same carmine for the lips, giving them a full outline. The eyelids can be brown or dark blue, the upper eyelashes being enhanced by loading them with melted cosmetic, and the lower ones indicated by a line of brown. Paint the eyebrows with only a slight curve, rather low and close at the inner ends. Give the nose an arched appearance by placing a high-light on its bridge, and a shadow line of brown across the nose exactly where it joins the forehead. Finish with a cream tint of powder. Remember that the neck and hands should match the face in colour. Elaborately embroidered head-wraps and shawls are commonly worn (see Fig. 37, 1).

For a young Italian man, the rather olive-tan skin colour is best produced by a blend of Nos. 6 and 10, with No. 9 added to prominent parts of the cheeks, forehead, and lips. The nose should be high-lighted from bridge to tip, and shadowed at its root near the forehead. Line the eyelids with dark brown, and paint the eyelashes and brows with black. The hair should be well-groomed, of glossy and sleek appearance. A moustache of the small toothbrush or fine curved type may be worn.

A Comedy Italian. Fig. 31, 6, shows a type of low-class, dusky Italian, sometimes seen in the streets of England grinding organs, roasting chestnuts, or vending ices. For the impersonation of this type, use Nos. 6 and 10 as a base, and blend No. 16 or No. 7 to obtain the dusky tinge. Shadow appropriately, with a mixture of No. 16 and lake to produce deep-set eyes, a pinched nose with a crooked tip, deep vertical nose lines, and a crease down the centre of each cheek, deep indents at the root of the nose and midway between the lower lip and chin. The forehead wrinkles and those about the eyes require to be numerous and heavy. High-light all shadows and wrinkle lines with No. 6, also the crooked tip and wings of the nose and the chin. Paint the beard area with a mixture of dark grey and blue, bringing it well on to the cheeks, and add a black, heavy moustache, with long curling ends. A wig of heavy, black, wavy hair is essential to complete the make-up.

Spaniards

The women of Spain are, notoriously, the chief representatives of brunette beauty. Their eyes, large and of a velvety liquid black, often flash evidence of the fiery temperament that is attributed to this people and give the countenance an expression of vivacity. The nose is delicate, with well-formed nostrils, arched ones being less common than among the Italians.

Use an olive foundation composed of Nos. 2 and 10, and for a rosy flush in the cheeks Carmine 2. Paint the lips to look well-shaped, full, and of warm tone. The velvety depth of eye colour is best produced by painting the upper eyelids with purple (a mixture of dark blue and carmine) or brown, and, after powdering, adding a touch of silver blue over purple or gold brown over brown to make them more luminous. Enlarge the eyes at their outer corners, and load the lashes with black; then define the inner corners with dots of red. Over-arch eyebrows of natural curve with black. The hair should be luxuriant, abundantly waved, and elaborately dressed. Students often adopt the artist's smock. Among the middle class the picturesque lace mantillas are a familiar form of headdress, and are accompanied by a richly embroidered shawl—refer to Fig. 33, 5.

Men have generally a sallow, dark olive tone of skin, with dark eyes of cold expression. Side-whiskers, short and straight or "boot-shaped," with either a shaven upper lip or a fine moustache curving down near the edge of the lip, are a typical fashion (Fig. 31, 5). Blend the foundation of Nos. 6 and 16 with a trace of dark blue in the shaven area, and a tone of No. 8 on the cheek bones. Colour the upper eyelids dark grey, and edge both upper and lower ones with fine lines of black.

FIG. 37. CONVENTIONAL NATIONAL TYPES

1. Italian
2. Portuguese
3. Gondolier
4. Tirolese
5. Bulgarian
6. Serbian
7. Cossack
8. Arab
9. Mexican

A Spanish Toreador

This glamorous *habitué* (Fig. 36, 7) of the bull-ring is conventionally handsome and debonair. When the gorgeous costume of this character is carefully considered, the make-up can be extremely effective. Use Nos. 6 and 7 heightened with No. 8; the forehead should be elevated, the nose arched, the chin roundly firm, the lips moderately thin and expressive, and the eyes dark and strong, with long lashes and arching brows. A toreador wig, the hair of which is long and bound in a tight knot at the back of the head, should be worn, also "boot-shaped" side-whiskers, otherwise the face is shaven.

The Portuguese are generally less handsome and dignified than their Spanish neighbours, the features of both men and women being less regular. The hair is usually dark and straight, the nose snub, the lips are thick, and the complexion is inclined to be swarthy. In general, the make-up may be similar to the Spanish examples.

Bulgarians

The Bulgarians, or Bulgars, said to be of Tartar descent, are a healthy, sturdy, peasant people. Without any claims to smartness or good looks, they are clearly not of a true Slavonic type. The face is usually oval, the features are rugged, the skin is rough and the complexion swarthy. As a rule, they are dark but never red-haired, and the eyes are generally grey; the nose is flatly thick, and the jaw rather heavy. The artistic temperament of the women comes out more clearly in their costumes than in any other way. The costume consists of a dress elaborately embroidered in many colours upon the breast, sleeves, and skirt, with a handkerchief tied over the head, and frontals made of gold coins. Aprons of elaborate stripe and check designs are commonly worn. In the rose-producing districts around Philippopolis, famous for its otto of roses, the red and white blooms are a popular form of hair decoration. The men wear a thick, coloured, embroidered shirt, a cummerbund, and fairly tight, rough, white trousers, with blanket leggings, which, forming the sock, are kept in position by cross-gartering. In addition, they wear a jacket, embroidered on the front and sleeves, and a kolpak cap (see Fig. 37, 5).

Austrian, Tirolese, and Bohemians

Comprised of a mixed stock, the Tirolese, having a predominance of Teuton character, and the Bohemians, inclining to the Czechs, have a great deal in common in their renown for folk-songs, folk-dances, and elaborately ornamented national costumes. In disposition they are more romantic and vivacious than the Bulgars. The Austrians have a medium-fair complexion with brownish skin. Men wear short, loose knickerbockers, with green or white stockings, an embroidered shirt, a short jacket, and a felt hat with a feather ornament at the back. A moustache or beard is seldom worn except by the aged. Women's dress varies, but everywhere it is dainty and remarkable for its variety of decorative embroidery. The brightly polished Russian boots, worn by the Bohemians, are a feature of their costume (see Fig. 37, 4).

For the make-up for these types women may use No. 6 with a dash of No. 10 rouged with dull carmine. The colour of the eyelids should be grey-blue, and that of the eyebrows and lashes brown. For the lips, not too bright, use No. 9 and a touch of carmine. Men should use a foundation of Nos. 4 and 10, with a trifle of No. 7 blended to give depth to receding parts and to produce the chief characteristics.

Russians

A conventional type of Russian is that of a Cossack (Fig. 37, 7). It is of a rather sallow brown complexion, and has broad high cheek-bones, deep-set, half-closed eyes, and a flatly thick nose. The hair, eyebrows, moustache, and beard are usually heavy.

The foundation is of Nos. 4 and 10, toned up with No. 9. With No. 7 shadow the eyes, and extend the cheek shadows obliquely upwards towards the inner corners of the eyes to give prominence to the cheek-bones. High-light the wings of the nose and the cheek-bones with No. 6. Line the eyelids with dark grey, and to give increased length extend them beyond the outer corners. To give the mouth a hard expression, paint a thin line low on the upper lip and give a heavy squareness to the lower one.

For a more refined type, No. 4 or Nos. 5 and 8 provide a somewhat paler foundation, and the hair generally may be lighter in colour.

LIGHTING PLOTS

By C. HAROLD RIDGE, A.R.S.M., D.I.C., AND F. S. ALDRED, A.M.Inst.C.E.
Consulting Engineers

TO conclude the treatment of Modern Stage Lighting we will give two examples of actual lighting schemes worked out by us and the methods used to record lighting plots. The plays themselves and the methods used to light them both differ widely. The first is Shakespeare's *King John*, produced by Giles Playfair and Hugh Hunt for the Oxford University Dramatic Society at the New Theatre, Oxford, and the other is Rostand's *Fantasticks*, presented at the Lyric Theatre, Hammersmith, by Gyles Isham and produced by Sir Nigel Playfair.

In the case of *King John* we may tabulate the general conditions first—

1. The production was planned as a "straight" presentation with due regard to the speaking of the verse, but without any hidebound conventions regarding "cutting" or rearrangement of scenes to suit the actual conditions.

2. The costumes, which were designed by Richard Oke, were arranged in two principal colours, namely, red and blue. The English court was dressed in various shades of red, from the delicate pink of Blanche of Spain, niece to the King of England, up to the flaming scarlet of King John and the Queen Mother. The French Court was similarly shaded in blues. Characters common to both sides, such as Prince Arthur and Constance, combined both colours in their costumes. Pandulph, the Papal Legate, was arrayed in deep purple, and formed an effective union of the two groups in the marriage of Blanche of Spain and Lewis the Dauphin of France.

3. The scenery was restricted to the curtains owned by the theatre, a set of dark blue and a set of dark buff velours, with the usual stock backcloths. Special rostrums, mounted on wheels for quick shifting, and the ground rows shown in Figs. 74 and 76 (page 1205), and several book flats with appropriate designs upon them for the tent scenes, besides the necessary properties, were designed for the Society by E. Blinman.

The general aim of the scenery and properties was twofold: (1) utilitarian as far as they provided suitable levels for the actors, and (2) decorative as to the general effect. There was definitely no attempt at representational realism.

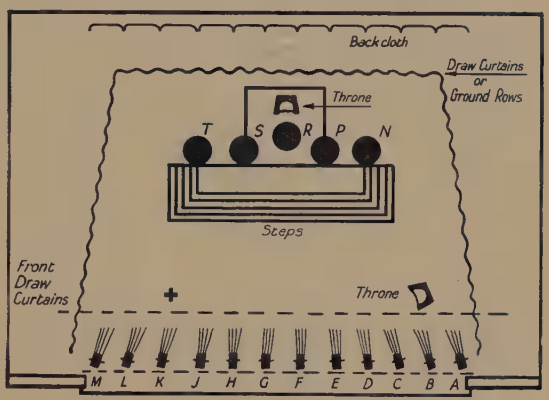


FIG. 73

Such being the case, it was decided that the suggested cyclorama, which would of necessity have been a temporary one, should be dispensed with. This at once saved the crippling cost not only of the cyclorama itself, but of the extensive battery of lanterns for lighting it and, further, it avoided the risk of lamentable failure ever present with the temporary panorama cloth. Going a step farther, it was decided to use a plain primed canvas backcloth *hung in pleats* and lighted by the back-batten, supplemented by hired ground floods placed behind the simple decorative ground rows.

The next decision, perhaps obvious but nevertheless important, was, as far as possible, to localize the light to players and stage, leaving the curtains to be illuminated by reflected and "spill" light only.

In order to carry these decisions into effect, certain hired plant was installed to supplement the theatre apparatus, which included three colour float and battens, the usual dips and wing

floods, perch arcs and floods, and a switchboard controlling this apparatus with dimmers and master control. There were no front-of-house lighting units, and it was not considered worth while to erect any temporarily. Short scenes played in front of the draw-tabs were effectively lit by the floats and one perch arc.

performance, and so colours suitable for blending or use alone had to be selected. In practice, this amounted to using pairs of complementary colours in the outside acting-areas and white in the centre lantern, while the spots on the batten were focused on to various portions of the stage with varying beam spread angles. Actually,

FIG. 74. O.U.D.S. PRODUCTION OF "KING JOHN"

The hired apparatus comprised twelve 1,000-watt spot lanterns slung above No. 1 batten, and five 1,000-watt acting-area lanterns suspended a little more than halfway upstage and as close together as possible, the height being adjusted so that when they were used together the whole acting area was covered, but the side and back scenery was left unlit. These units were controlled from two temporary and hired switchboards of the pattern illustrated in Fig. 52.

In addition there were two 50-amp. arc "Effects Lanterns," and eight wide angle floods of 1,000 watts each, the latter for use behind the ground rows.

Unlike the portable apparatus standing on the stage, colour mediums in the spots and acting-area lanterns could not be changed during the therefore, all the spots, used together, covered the entire stage, though the intensity varied considerably over the whole area, and the resultant colour of the light under such conditions approached a warm white.

The actual mediums used in the spots shown lettered *A* to *M* in Fig. 73 were: Spot *A*, middle blue No. 18; *B*, moonlight blue 16; *C*, light amber 2; *D*, steel blue 17; *E*, frost 31; *F*, straw 3; *G*, purple 25 and middle blue 18; *H* and *J*, light rose 7; *K*, middle rose 10; *L*, deep amber 33; *M*, purple 25, and middle blue 18.

The mediums finally selected for the acting-area lanterns lettered *N* to *T* were—

Acting-area *N*, ruby No. 14; *P*, moonlight blue 16; *R*, straw 3; *S*, yellow 1; *T*, dark blue 19. Thus *N* and *P* together give approximately

white light, as do *S* and *T*, while used alone or combined by means of the dimmers the colours selected were suitable in one or more of the 14 scenes of the play.

It is impossible in the space available to go through the lighting plots of every scene, and, indeed, it would not be helpful to those at work in other theatres with different scene designs, but a description of the principal scenes and the use of the apparatus will afford pointers for other productions.

Fig. 73 shows in plan "Act 1, King John's Palace," and also the general positions of curtains, ground rows, and backcloth. The King's throne is set centrally on a rostrum with a flight of steps in front, and on these the court is grouped. The stage at rise was dark save for acting-area lantern *R* and spot *G*. The isolation of the King was the idea aimed at, the strong top lighting from the acting-area lantern giving a sharp "halo" effect, with shadows smoothed out by the spot from the batten, and the colours of the robes enhanced by the purple medium used. The motionless courtiers were but dimly seen grouped on the steps of the rostrum. After a slight pause the King's opening lines were the cue for bringing up spot *A* on the French Ambassador, standing down right, and marked by a cross in Fig. 73. During the Ambassador's reply to the King, spot *M* was brought up on Queen Elinor's throne, down left. The remaining spots were immediately and smoothly brought in, and the scene then continued to a finish without further change of lighting. As the rostrums were set well up stage, no other lighting was required from perches, battens, or float, a brilliant picture was seen and without attention being drawn to the plain curtain setting. Flooded in the ordinary way by battens and float, the scene would have been flat and uninteresting and lacking in "texture."

"Act II, Before the walls of Angiers," introduces one of the great problems of Shakespeare—a battle. It may be that the magnificent spectacles of the screen have given us a jaundiced view of the attempts at realistic stage fights, but practitioners of the "art of the theatre" have long ago nicknamed these combats "the animated sardine tin act," and they turn to other methods, such as ballet, mime, or stylization. Examples of these methods have been seen, and described in other works dealing with the Festival Theatre at Cambridge, and the ballet method was used to great advantage in C. B. Cochran's production of *Helen*. In *King John* the battle in Act II is indecisive, and could indeed have been omitted altogether, as were the subsequent battle scenes.

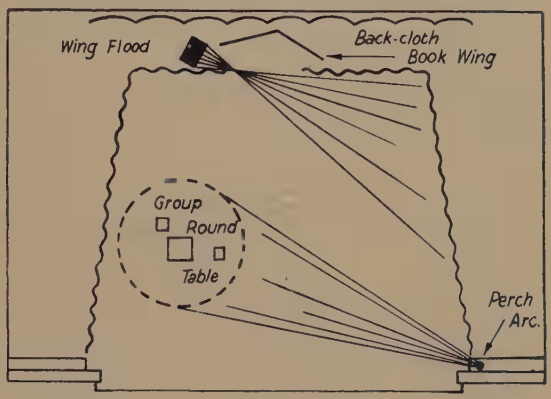


Fig. 75

In the case we are considering the battle was rehearsed as a series of general and single combats, the orthodox methods of the sham fight being used, and it was excellently done. It was revealed to the audience in a series of general or localized flashes the direction of which in some cases could be arranged to produce complex shadows and the impression of a greater number of combatants than was engaged—actually 12 or 14. We will consider the lighting for the whole act; a photograph showing the entrance of the First Citizen on the walls is reproduced in Fig. 74. The opening should give the impression of daylight in the open air. As a general groundwork for this, the light amber circuits in Nos. 1, 2, and 3 battens were used with the white and blue floats at half check. The five acting-area lanterns were added to this, and at once gave a bright stage.

The backcloth and ground row were lit from above by No. 4 batten at full (two circuits, one of Blue 18, one of Blue 20) and from below by four of the eight wide angle floods with No. 17. The other four floods were fitted with No. 6 and reserved for the battle scene.

The blue and white costumes of the French group, stage right, were picked out by spots *A* and *B* and the warmer tones of the English,

stage left, by spots *K* and *L*. The First Citizen was picked up by spot *F*. Instead of a large number of supers in support of each group, only tall spears were used behind them, these being mounted on stands so that they could be pushed into position from the wings. They were illuminated by spot lights placed with the intention of casting the shadows of the spears on the ground row and backcloth—frankly a "stunt" effect.

The battle cue . . . "God and our right!" was followed by a general check, except for No. 4 batten, followed by the raising of the red ground floods and the checking of No. 4 batten to out. This left the walls and the opening moves of the battle in silhouette, and coincided with the beginning of a flame effect on the backcloth. This effects arc lantern was operated from the wings upstage right. " Noises off " consisted of trumpets, drums, cheering, and a gramophone record of "groans of the dying," and the old device of two buckets dragged up and down the dressing room stairs on the end of a rope. Crude as this looks in print, the general effect, aided by brief moments of visibility given by raising the red circuits in Nos. 2 and 3 battens for a second or two and alternating with the twelve spots, switched on and off haphazard, can be exciting. The perch arcs, with red mediums, were also employed. They were rapidly covered and uncovered during the brief four-minute scene. Long shadows thrown across stage were produced by using a spot at each side, in the wings, placed on the ground at stage level, and worked in the same way as those on the batten. It is obviously difficult to work out a detailed plot for such a scene, and even after considerable practice there will be variations at every performance.

"Act III, Scene 1, The marriage of Lewis and Blanche," was played in an ecclesiastical atmosphere. A curtain set was again used with a centre opening at the back and the step rostrum shown in Fig. 76. The backcloth was lit in blue with acting-area floods *R*, *T*, and *N*. A stained glass window effect was used from the prompt perch (stage left) directed on to the stage floor centre and back right. This side was selected because acting area lantern *T* gave a sufficiently dim blue light to allow the "effect" to be appreciable. Again, the spot batten comes into play for picking up the players themselves, these spots having been set so that one at least is available for every portion of the stage. Pandulph is the dramatic character, and his scarlet dress was picked up by a perch arc using Nos. 25 and 18.

The tent scenes, as may be seen from Fig. 75, were played in the permanent curtain set. The French King's tent was shown with moonlight streaming through the opening, which was backed by a book wing decorated with fleur-de-lis. The principal group round the table, right centre, was "picked up" by the prompt side perch arc, a dark amber medium No. 5 (motivating light not shown but torchlight assumed) being used, and Pandulph was discreetly spotted from the O.P. perch arc with a purple medium (Nos. 18 and 25) and "followed" as required. With these arcs carefully handled by experienced operators the result was satisfactory, but the spotting and following of Pandulph if carelessly done could easily spoil the scene. The English King's tent was shown by daylight, the wing flood at the opening being used bare, with blue flooding on the backcloth. In place of the book wing the wall ground-row was used, and the principal group was on the opposite side of the stage picked up by the O.P. perch arc using a light amber medium No. 2.

ON SOME "PROPS." AND THE FINAL OPERAS

By D. GRAHAM DAVIS
Editor of "The Gilbert and Sullivan Journal"

GILBERT was a real friend to the property master; whether hand properties or larger adjuncts to the scenery and costumes are concerned, they will be found to be few and simple. In most cases everything will be supplied with the hired costumes and scenery, but some societies will wish to make their own. This course is particularly recommended for certain documents, which, if home-made, are far more convincing than many of the hired counterparts.

The prospectuses of "The Duke of Plaza-Toro, Limited" should be real printed documents. For this purpose one should obtain genuine company prospectuses, and cover the title of the real company with strips of paper on which are written neatly—or better still printed—the name "The Duke of Plaza-Toro, Limited." It is important that this alteration be made, as the name of a company is always printed in heavy type and quite readable from the auditorium. It would never do for the name of a genuine company to appear instead of that of the duke's flotation. In this connexion it is as well to have a phrase, such as "Stage Property Only," lightly written or stamped on the prospectuses. This disposes of any objection (should one of these properties fall into the hands of a person not connected with the production) to the use of particulars of a real share issue under a fictitious name. It is a trivial point, but it is as well to take all precautions.

In *H.M.S. Pinafore* the property master must supply three sheets of manuscript music paper, on which Sir Joseph Porter has written the parts of the song he has "composed for the use of the Royal Navy." One has seen blank sheets of paper used for this, and the other extreme—paper covered with huge musical symbols. Possibly this is funny, but it is not Gilbert and Sullivan. It is unnecessary to go to the lengths of one amateur property master, and actually copy the three parts of the song, but the sheets should appear to have real vocal parts written, and on both sides.

Three small properties in *The Mikado* are seldom supplied to amateurs in a form at all resembling the real thing. These are Nanki-Poo's roll of songs, the Mikado's letter, and the coroner's certificate relating to the supposed execution. For the songs, cover a few sheets of foolscap paper with vertical columns of pseudo-Japanese characters. The sheets are pasted together at the top edges, and the whole thing is made into a roll. If it is held by the pasted top edge with one hand, and the pages turned over with the other, it will look quite convincing. The letter requires fewer and more elaborate characters. For, after reading it, Ko-Ko shows the letter to his companions in such a manner that the attention of the audience is focused upon the writing—especially the symbol representing "a village." As befits an imperial edict, the letter should be imposing, and the paper on which it is written stuck to some material that will give the effect of a purple velvet backing. In size, the letter should be slightly larger than a page of THEATRE AND STAGE. The coroner's certificate is merely a sheet of paper, about 10 by 5 inches, with further vertical rows of "Japanese" lettering.

Major-General Stanley, Captain Corcoran, Colonel Calverley, and Major Murgatroyd should wear medals, and care should be taken to avoid any anachronism. It is easy to borrow real British war medals for the purpose, but frequently these will be supplied with the costumes. None of the medals should be of a period later than that of the opera. To be on the safe side of accuracy, nothing earlier than the Crimea and Indian Mutiny should be worn. This point of accuracy in a comic opera may seem a small one; it is only stressing Gilbert's endeavour that every detail of costuming should be exact. None of the first

three officers mentioned should wear more than four medals; the Major only one. The star of a K.C.B. is a useful addition to the costumes of Sir Marmaduke Pointdextre and Sir Joseph Porter (particularly the second). If one is fortunate enough to be able to borrow or hire this decoration (or a copy), it should certainly be used. King Paramount, in the second act of *Utopia Limited*, is freely decorated. There is much to be said against the use of British orders and medals for this monarch, especially the Garter. Indeed, the use of this order in the original production is said to have given offence to the then Prince of Wales (the late King Edward VII), for which reason its use was discontinued. But it usually crops up in the infrequent amateur performances of this opera. Sir Edward Corcoran, in the same opera, would wear similar medals to those of his *alter ego* in *H.M.S. Pinafore*.

The peers in *Iolanthe* wear orders; these in amateur productions seldom have the accuracy of the professional dressing, where robes, collars, stars, and badges of such orders as the Garter, Bath, Thistle, and Star of India are worn. Mountararat has the Garter, Tolloller the Bath. Imaginary decorations are worn by such characters as Kings Gama and Hildebrand, and by the Duke, Luiz, Marco, and Guiseppe in the second act of *The Gondoliers*. No other military or naval character, chorister, or super is entitled to any medals. In amateur productions it has been common for Private Willis, the dragoons, and the marines to wear medals awarded, presumably, to the actual players in the War. Obviously this is an anachronism.

"UTOPIA LIMITED" *Photo by J. W. Debenham*

A posed group which will show the appearance of the characters in the first act

. . .

Although the last two operas written by Gilbert and Sullivan are seldom performed, this treatment would be incomplete without some remarks on *The Grand Duke* and *Utopia Limited*. Neither calls for such detailed description as its predecessors, especially as neither has acquired any "traditional" aspects in the production, as have the older works. Both, however, were produced under Gilbert's regime, and with the small exceptions that will be noticed, the traditional style applies.

But the truest description that one can apply to *Utopia Limited* is that it is something between a light opera and musical comedy. If presented in that light, it will have far more chance of success than if it were treated with the greater seriousness due to an opera. The parts do not fall easily into the previously defined groups, and, if

only for this reason, no hard and fast rules can be laid down, or even suggested, for the lines on which they should be played. King Paramount, for instance, might easily be regarded as a "heavy comedy part," on the lines of Don Alhambra, or it might equally suit the light comedy player, who, as a rule, would be found in the part of Tarara, the Public Exploder. Captain Fitzbattleaxe is truer to type, being the tenor lead with leanings towards comedy. It is a fairly straightforward part on the lines of Frederic, but of a more worldly and sophisticated nature. The part has this in common with the light comedy leads; it is most humorous when the player is most serious, as in the opening of the second act, when he sings of the difficulties and worries of a tenor, with comic efforts to reach a high note.

Scaphio and Phantis are mixtures of the light and heavy comedy parts. They should be nicely contrasted, but with certain similarities to suggest men in the same profession. The Flowers of Progress indicate clearly the calling and nature of the men represented. Mr. Goldbury, the company promoter, should not too markedly suggest his Semitic origin. Sir Edward Corcoran is, one presumes, the breezy captain of H.M.S. *Pinafore*, whose changed condition appears to have been set aside for this opera. The others are of less importance, but all show their calling by their bearing and costumes. Sir Bailey Barre, for example, wears wig and gown.

Calynx, the Utopian Vice-Chamberlain, appears in the first act in raiment befitting a dignitary in an exotic Royal household. In the second act he wears the garb of a similar British official. So it is with the King and the judges; they are attired as a British Field-Marshal and as High Court judges respectively when the country is anglicized.

Princess Zara might suggest a mixture of Princess Ida and Casilda. Actually she is more akin to those Ruritanian princesses of pre-War Daly's and Adelphi musical comedy. Nekaya and Kalyba, on the other hand, are complete reversions to the Gilbertian damsel. They are both rather simpering misses, but should not be shown either as too knowing or too "goody-goody" Lady Sophy is at once recognizable as a representative of the contralto group. She is Lady Jane and the Duchess of Plaza-Toro in a somewhat broader mould. In the case of this part we do not find the same insistence on the unpleasant traits of the elderly spinster, although Lady Sophy is shown as possessing a shrewd eye for the main chance.

Photo by J. W. Debenham

"A Job-lot of Second Hand Nobles"

The theatrical supers, hired at eighteenpence a day, who attend the Prince of Monte Carlo in *The Grand Duke*

Salata, Melene, and Phylla are three more of those little parts the real functions of which are to lead the chorus. The chorus itself consists of Utopians, in costumes of a barbaric nature in the first act, and in late-Victorian court fashions in the second. And there is that stalwart bodyguard of Life Guards who burst into song at every provocation.

The chief drawback to this opera is undoubtedly the expensive mounting and dressing,

especially of the second act. Here every effort should be made to see that the actual court presentation scene is a faithful picture of one of these functions as carried out in late Victorian days. Dramatically it suffers from the slow development of its brilliant theme, which is also long-drawn-out in its exposition. But speeded up in the playing (as was *Ruddigore*) its faults in this direction would not be glaring ones. Musically, it is tuneful and attractive, despite the reminiscent quality of much of the score.

The Grand Duke, on the other hand, might well be left in oblivion. Its production, of course, makes for novelty, but there is such a falling off from the wit and spontaneity of the earlier works that its success is problematic. Relying largely on the humours of a legal quibble, sausage rolls, and indigestion (the last two are separate themes, despite their apparent relation), the opera peters away to nothing. There are one or two good numbers, but the wit is missing from the lyrics, and with that the composer's inspiration is gone.

The parts are not well drawn, and for once have to rely on the humour of the actor rather than on that of the author. None of the parts falls into any of the individual groups. Rudolph, the Grand Duke, contains but a ghost of the "light comedy lead," which has now fallen to the status and antics of the musical comedy "funny man." Dr. Tannhäuser is a preposterous lawyer, owing nothing to those great legal figures, the Lord Chancellor and the Notary (in *The Sorcerer*). Ernest Dummkopf is a better part, somewhat on the lines of Strephon or Grosvenor, and Ludwig, who succeeds to the Grand-duchy as a result of the statutory duel that forms the work's sub-title, is a poorly provided comedian. The remaining male characters are negligible, except that a telling little number (with some terribly forced rhymes) lifts the Herald out of the rut, and a patter song (which does not appear in the original libretto) does the same for the Prince of Monte Carlo, who otherwise is a feeble shadow of the Duke of Plaza-Toro.

In the Baroness von Krakenfeldt, the contralto of former days has grown preposterous and out of all knowledge. Julia Jellicoe, the dramatic soprano lead, is an interesting though difficult part to play. She is the English comedienne of the theatrical company concerned in the plot. While all the characters are supposed to be speaking German, Julia does so with a strong English accent. This illusion was contrived by giving the part originally to a Hungarian singer, and so, while the "German" speaking characters used pure English, she, the "English" girl, had a marked, and delightful central-European accent. This artifice has been used since in other plays to convey the same impression. Lisa, the soubrette of the company, is the only remaining female part of any importance, and she has some effective moments, both of acting and singing.

The chorus are members of the theatrical company, but some eight or so of the men form a separate group. In the first act they appear as chamberlains attending the Grand Duke, with whom they have some tedious, but supposedly comic, business. Rudolph asks for certain articles. The junior chamberlain passes them to the next senior, and so on, until the most senior chamberlain hands them to Rudolph. In the second act these men appear as an awkward squad of "nobles" (actually hired theatrical supers) who form the Prince of Monte Carlo's suite. One of these, "Viscount Mentone," has a line to speak in broad Cockney.

These sketchy notes will serve to give some indication of the last two operas. One cannot disguise the fact that these two works fail utterly to approach within miles of the standard of those that preceded them, either musically or in the wit and humour of the libretto.

The end of this study of the Savoy operas has been reached. The reader who has followed patiently through the complexities of these seemingly simple works will now realize that, as I wrote at first, there *is* a "something" beside the combination of the arts of Sir William Gilbert and Sir Arthur Sullivan which has a bearing on the continued success and freshness of the works. Other librettos as good as Gilbert's have been written; other composers of light opera have made scores as masterly as Sullivan's. It is the unique manner in which the work of the two men blend that is mostly responsible for much of their lasting quality. The traditional style and atmosphere, at which many profess to scoff, greatly help the works to retain their immortality.

HOW TO SOLVE PROBLEMS IN COSTUME MAKING

By CONSUELO M. DE REYES

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ALTHOUGH many a dramatic society sets out with valiant determination to overcome all the difficulties of costume-making there always remain certain outstanding difficulties that the amateur costumier must overcome. Let us consider some of these and the solutions of them.

Hose. These are expensive, if purchased, especially if they are required, as is usual, in large quantities. The costumier will find it much better to make his own out of natural-coloured underwear, and to dye them the desired colour. The silk facings and buttons should be removed, and the front sewn up. Stockings can be sewn to the ankle-bands; the shoes will cover the join at the ankles. The hose should then be dyed in full tones, such as magenta, blue, purple, tan, and orange. For country folk iron-grey and brown are the most suitable colours, although more variety can be gained by encasing their limbs in loose trousers and binding them with tape in criss-cross fashion to a point below the knee.

Armour. Real armour is expensive, difficult to obtain, and extremely troublesome to wear. The best method of gaining an excellent effect of armour is to buy or knit a quantity of the cheapest worsted kitchen cloths, and then to paint them with silver gilt; the result will be that of magnificent chain mail. Alternatively, a long, grey sweater coat can be taken and lightly painted with silver paint. Care should be exercised not to saturate the coat with oil. The helmet can be made from the top of any old felt hat of suitable shape. Bowler hats are invaluable for this purpose, and can frequently be bought inexpensively. The brim should be removed, and after the crown has been cut to the desired shape and any projections sewn on, it should be given a coat of glue size and painted with aluminium powder. The collar of the sweater can be joined to the rim of the helmet in such a way as to leave the face exposed. Leggings of any knitted material, similarly treated, complete the costume. Another and more economical method of providing armour is to clothe the arms, neck, shoulders, and legs only, and to cover the whole body with a surcoat. A cheap coat or old cardigan jacket will make all the armour that is required. The buttons are removed, and hooks and eyes substituted; the jacket is cut off just below the arms, and the lower section used to make the leggings. Apart from the excellent realistic effect thus obtained, such armour will be found extremely comfortable to wear.

Jewellery can be made of thin sheet lead, which has to be gilded. If a company possesses an enthusiastic and ingenious jewel-maker in its ranks, it will soon possess, at small expense, all the crowns, girdles, and necklaces that are required. Chains for various purposes can be bought cheaply from any hardware store, and then gilded or silvered. Ordinary coarse twine, similarly treated, makes an effective trimming.

The decoration of all costumes should be undertaken on broad, effective lines. A broad band of orange or scarlet, measuring 12 in. across the lower margin of a coat, is worth more than yards of delicate lace effects. An inexpensive method of securing good designs and material for *appliqué* is to buy some pieces of cretonne, such as those usually sold for curtains, and to select those with bold, conventional designs. The material should then be cut up, and the figures applied as required.

Every care should be taken to avoid anything in the nature of fussy trimming. Fur is an effective trimming, especially for tunics and gowns. It gives weight and dignity. If cheap fur is not available, good effects can be obtained with swansdown.

Shoes and Footwear are usually expensive, but they need not be so for the amateur. The simplest solution is to abolish shoes altogether, and to wear socks, turned down around the ankles. These can be made to look more like shoes by slitting them for a few inches along the instep, and facing back the edges of the slit and lacing it.

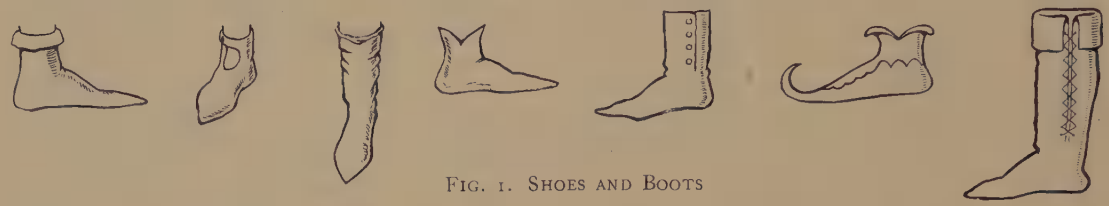


FIG. 1. SHOES AND BOOTS

An easier method is to run the lace backwards and forwards without making a slit. If for any reason socks are not desirable, shoes can be made of felt, according to any of the designs in Fig. 1.

The hood

The hood worn with tail piece wound round the head

FIG. 2. MEN'S HOODS

FIG. 1A

Hood worn with the facial opening placed round the head as in Fig. 1A. The result is shown in Fig. 2A

FIG. 2A

Before using any heeled shoe a piece of felt should be glued over the heel to reduce the noise.

Sandals can be contrived comparatively easily. They can be made either with leather insoles and coloured tape or from old shoes. The latter method is better, since the sandals will retain their shape longer. A pair of shoes should be prepared by the removal of the heel and the cloth lining. The eyelets and a strip up at the back should be left intact, and pieces of leather removed from the sides in such a manner that the remaining portion looks like a series of connecting straps. The sandals can be gilded or painted any colour.

Smaller costume details, such as head-dresses, frequently play an important part on the stage. Indeed a powerful effect of colour can be given by obtaining the same shade throughout all the head-dresses. In Shakespearean plays the most usual hat for men is a variety of the tam o' shanter cap, superimposed on a round brim. These hats can be made of any material, but velveteen is probably the most effective. The crown should be stuffed into shape with paper. For old men, a skull cap is the most effective. Old soft felt hats, either men's or women's, when stripped of ribbons, can be converted to a number of uses, especially for yokels. Some easy and effective designs are shown in Fig. 2.

The more extravagant horned and cone-shaped styles of head-dress for women should be avoided unless plenty of practice in wearing these can be afforded. Simple and effective methods of women's head-dress are shown in Fig. 4.

Anyone who undertakes costume-making for a dramatic group should acquire the facility to make up a costume after looking at a picture. This is not really as difficult as it seems, and actually requires only familiarity with two or three basic cuts for period garments.

The rule of modern costume designers is one that works for beauty of silhouette. Clean, straight lines are the desired aim. The addition of a cape with a long, clear fall will make a great difference to a bad figure. The substitution of a long, flowing sleeve will enormously improve a

player with a faulty or awkward gesture. A white linen or cotton band or ruching should be tacked into the necks and cuffs of all garments to keep grease paint off the costumes. Nothing looks more unsightly than a stained collar band, and nothing is more unwashable. These bands should be merely tacked on so that they can easily be detached.

When sleeves are cut short an undershirt of suitable colour can be provided to go with the costume. If any player is short, and it is desired to increase his stature, to raise the waist-line will prove a great help.

The cap The hat

FIG. 3. MEN'S HEAD-DRESSES

If padding is necessary to provide the appearance of stoutness, as in the case of Falstaff, it is far better to discard the makeshift of cushions, and to make a real front. This can easily be done by removing the sleeves and collar of an old shirt, turning it round so that it fastens up the back, and quilting it heavily with cotton-wool. This method ensures that the fatness is evenly distributed and smooth, whereas the old method of cushion padding was apt to be uneven, unreal, and frequently it moved.

FIG. 4. WOMEN'S HEAD-DRESSES

If weakness of eyesight necessitates a player wearing glasses on the stage, rimless spectacles can be rendered almost invisible if the gold parts are covered with flesh-coloured plaster. Where the part permits, black court plaster can be put on to simulate horn-rimmed spectacles.

When considering the principal styles and periods of dress, and their bearing on stage costume, we must bear in mind two points—

(1) In historical, as in modern, dress, that which looks well in real life is not always effective on the stage.

(2) Colour is affected by time, and, therefore, neither in actual specimens of dress nor in contemporary pictorial art do we get exactitude in colouring.

We admire a beauty that is the result of age, of fading colours, and darkened oil-paintings, but it is not necessarily correct to imitate it. We have always to bear in mind the balance of historical accuracy and decorative effect, and to create and maintain the atmosphere of our period for the audience.

The classic types of dress are both highly decorative and exceedingly easy to make and design. The difficulty lies in the wearing. Dresses that depend upon correct and graceful folding and hanging of draperies must have befallen the careless and untidy Greek or Roman citizen when his peplum or toga came unwound! The garments for both men and women in Greek dress are the tunic and the peplum (cloak).

The tunic was worn to the knees by young men, to the feet by old men and women. No "cutting out" is needed for either. Only a large oblong piece of material is required. This is sewn up down the side seam from top to bottom. The top edges are then sewn together with a few small folds at two points about a foot apart, leaving an aperture for the head. Brooches should be used at these points; actually, in Greek dress they were the only fastening. There is no shaping at the neck for either men's or women's tunics.

The material for the Ionic dress is caught again at two or three points along the top, forming a peculiarly graceful kind of open sleeve (see Fig. 5). The essential point to notice is that the arm comes through the top, not the side, of the garment, and the graceful folds of a Grecian tunic depend on this. The girdle is then tied tightly round the waist, and the tunic pulled up over it until the hem is of the right length and even all round.

In some types of women's dress cross girding is added. In another, the beautiful Doric form, the women's tunics have an overfold about

12 in. deep. This fold is left free and hangs loosely. The four corners are weighted, and the tunic is caught once only on the shoulder. The over-fold should have a decorated border. This is, perhaps, the most graceful of all Grecian dresses, and the easiest to arrange.

The cloak is a long, oblong piece of stuff. It is wound round the body under the arms, and then flung over one shoulder from back to front. In mourning or for protection from the weather there should be one fold over one arm and shoulder; it is then caught with a clasp, about a foot from the two top corners, on the other shoulder. All four corners should be weighted and hang down on the right side.

FIG. 5. IONIC DRESS
Note draping of open sleeve

To learn the right wearing of Greek garments one cannot do better than study the Tanagra statuettes in the British Museum. These show us men and women in every sort of dress and attitude in the pursuit of ordinary life. Materials should be soft and clinging, with a certain weightiness. Crêpe in cotton, wool, or silk gives the richest folds; stiff or light fabrics hang badly. Border designs should be bold and simple and can be stencilled in gold, silver, black, and colours—or applied in material gummed or sewn on. Designs of spots, stars, rings, and sprigs can also be used all over the material. If the tunic is patterned, the cloak should be plain. Clear, contrasting colours should be used. Usually the under tunic is paler; the cloak brilliant or dark in colour.

Roman dress has many points of resemblance to the Greek, but the long gown is worn almost universally by men, except in armour or for sports, and long sleeves are usual. It is well to note that shaped arm-holes were unknown till the fourteenth century, and the long sleeve is, therefore, a piece added to the "magyar" sleeve with which we are familiar. The only sleeve shaping is a small square gusset put in under the arm to ease the strain. The Roman toga, worn by men and women, is of a different shape from the peplum: that of the three-quarter phase of the moon. The top border is the straight diameter of the circle; the small segment of the circle is folded to fall over the full semi-circle. In draping, one end of the cloak is hung over the left shoulder so that the end nearly reaches the ground; the cloak then passes round the back and under the right arm, and is flung backwards over the left shoulder.

Women also wear a long, oblong strip of stuff wound round the body and knees, and flung over the shoulder. Silk, wool, and cotton are, again, correct, and should be soft and hang heavily. Border designs provide scope for decorative effect and are best stencilled. The patterns are more flowing than the Greek. They are in fine lines and elaborate curves, suggestive of foliage.

Plain fillets of leather, gold or silver, or coloured braid can be worn round the head by the men or women, and tied at the back, in both Greek and Roman dress. The men's hair is worn short; the legs are uncovered, except for high-laced buskins worn with armour or travelling dress.

Military dress consists of a closely fitting corselet of leather, often covered with scale-like plates of metal, each separately fastened on. This is worn over the short tunic. Metal-covered shoulder-pieces with scallop-shaped pieces hanging from the belt are also worn by the Romans. The tunic, like that of the Greek soldier, has the effect of a skirt, and to avoid bunchiness can be actually cut like one and set in pleats into a waist band.

It should always be borne in mind that a character is not a complete picture in himself, but merely a spot of colour in a larger picture. For this reason the colour of his costume and its decoration should be a component part of the general scheme, and the general view of the entire play should always be kept in mind.

Mr. Clive Carey

PRODUCING OPERA

By CLIVE CAREY, B.A., Mus.Bac.
Producer of Opera at Sadler's Wells and The Old Vic Theatres

OPERA in this country (as opposed to Comic Opera) has generally suffered from lack of intelligent production. We are accustomed either to a company of distinguished artists appearing on the stage with rehearsal insufficient to produce really good team-work or to stock companies relying on traditions, which are usually an accretion of irrelevant matter that has gradually grown up and eventually nearly obscured the original work.

As a matter of fact, the production of an opera needs as much thought as that of a play, and in it good team-work is of extreme importance. The producer must be musical enough to be sensitive to every mood of the music. Given this quality, he will set about his work much as a play-producer does, with the difference that he must realize that purely naturalistic acting is out of the question. Opera is, by its nature, in the realm of fantasy. It presents a world in which singing is the natural means of expression, if not continuously, as in *La Bohème*, then at the moments of emotional crisis, as in *The Marriage of Figaro* when the opera is done, as it frequently is, with dialogue in the place of recitative. These operas approach realism, yet the fact that they are sung carries them into the region of unreality. An opera, then, must be presented in such a way that the audience feels that it is inevitable for the characters to express themselves in song—in fact, we must create a world in which not only is music the natural language, but gesture and movement are suggestive and symbolic rather than realistic.

As the time taken to sing a phrase is usually much longer than that taken to speak it, this question of gesture and movement must be carefully studied. It is generally said that the action must rise out of the music, but if we imagine the converse, namely, that the action *creates* the music, we have an even better working basis. The music and the action must be inseparable, and particularly during the passages where the actor is not singing, either his movements, or, if he is not moving, his thoughts and feelings must be at one with the music. If, therefore, he gives the impression that he *produces* the musical phrase by his movement, gesture, or emotion, the audience is made to feel more deeply that music is the inevitable vehicle for the expression of the drama.

The *tempo* of the action naturally depends upon the type of opera presented. For example, Wagner's music-dramas deal with grandiose slow-moving subjects, in which the characters are mostly heroic rather than ordinary human beings. *Décor*, costume, and movement must therefore be on heroic lines, the *décor* obviously relying more upon suggestion than realism, the stage-action being for the most part slow-moving, or often nearly static. The argument that Wagner himself used realistic scenery is negligible. Scenic realism was in vogue in his day, and no one would have accepted so readily as he the development of the stage towards simplicity of colour, form, and design, and the deepening of mystery and atmosphere that came with it and with the improvement in stage lighting. These qualities, and not realism, are what Wagner achieved in his music. The need for a *tempo* far slower than that demanded by the action of any play is well exemplified by the first act of *The Valkyrie*, where Sieglinde's actions in particular must be controlled to an incredibly slow pace throughout. *Carmen*, on the other hand, is nearly akin to realism. Built on a realistic story, the pace of both drama and music is much quicker, and the stage movement is, therefore, correspondingly quicker also.

The works of Mozart are frequently classed together as being all of one style. Actually, they call for extreme differentiation of treatment, and exemplify perhaps more than those of any other composer the need for individual consideration. If we review in some detail his best-known operas, we shall get a fair idea of what our manner of approach to opera-production in general should be.

The Marriage of Figaro, adapted from Beaumarchais's play of the same name, which played a striking part in the beginnings of the French Revolution, is a human comedy, and as such requires a treatment entirely free from that artificiality which we have been led by stage performances in the last decade or so to believe is the real eighteenth century.

Così fan tutte on the other hand is purely artificial. It might be described as a burlesque "of manners," that is a burlesque of the type of the comedy of manners exemplified by Congreve. Its extreme unreality can best be brought out by formality in *décor*, grouping, and action; certain scenes, indeed, such as that in which the two men feign death by poisoning, lend themselves to patterns of grouping as formal as one finds in classical ballet, and the artificial effect is enormously enhanced by a precise timing of gesture and movement, which, indeed, brings it almost into the realm of ballet. Its difficulty lies in maintaining a delicacy of style that will prevent much of it from sinking to the buffoonery of present-day farce, without falling into dullness by avoiding the humours of those situations that are definitely farcical.

The Magic Flute is a fantasy that combines an almost childish *naïveté* with a nobility that at moments touches the sublime. The scenic directions are grandiose and complicated in the extreme, but the work gains a thousandfold by the most complete simplification of the *décor*. It can, indeed, consist of one structure, diversified and relieved by various combinations of curtains and wings. The simple dignity thus achieved helps to unify the conflicting elements that the producer must at all costs succeed in co-ordinating. It also enables the opera to be played with but a single act-break—an invaluable aid in preserving the continuity of a work in which the scenes are held together by only the slightest thread.

Don Giovanni is more difficult to define. It is described by its author, Da Ponte, as a "Dramma Giocosa," or Comic Drama, but, in performance, particularly in Germany, its humours are generally kept well in the background in order to bring the work into the scope of tragedy, which the death scene suggests that it must be. However, though the opera is rich in dramatic situations, the drama is seldom allowed to dominate, but is continually brought back into the realm of comedy by the frankly satirical treatment. For instance, even at the tensest moment of the play, when the statue arrives to dine with Giovanni, his approach is heralded in burlesque by Leporello, who proceeds to intersperse the highly dramatic scene that follows with ridiculous comments from under the table. At the same time the work has a definite lyrical quality (the numerous arias form emotional high-lights of great beauty), which, as the play is neither fantasy nor pure comedy, suggests for the *décor* warmth of colour and poetry rather than realism or formality. Like *The Magic Flute* (and, indeed, *Così fan tutte* also), it will gain immensely in continuity if there is only one act-break.

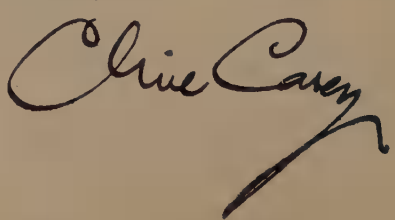
The cost of the production of an opera being considerable, it is always well to attempt to simplify the scenery to the utmost. This is easy in works of a formal kind, such as *Così fan tutte*, and, as has been suggested, in fantasies such as *The Magic Flute*, but even in more realistic works much may be done in this direction. For the performances of *Carmen* at Sadler's Wells, Mr. Paul Smyth designed a set that is practically identical in form for the street in Seville, the Tavern, and the outside of the Arena, yet admirably varied by means of ground-rows, backings to the arches, slight movements of the flats, and other such details.

In conclusion, let me impress upon the would-be producer of opera the following points—

(1) He must realize that every opera has its individual avenue of approach.

(2) He should be courageous enough to ignore traditions, and give as much real thought to each work as he would to the production of a new play, or of a play by Shakespeare.

(3) He must be musical, for the pace of the action and, consequently, the unity of the production will entirely depend upon the fineness of his musical perceptions.



PRACTICAL POINTS IN BALLET PRODUCTION

By ARNOLD L. HASKELL

Joint Founder of the Camargo Society; Director of the Ballet Club

IF one thing is quite certain it is that the production of any form of ballet is completely beyond the powers of the untrained amateur, but the trained amateur can put on a pleasing work if he bear certain principles in mind. Ballet on a small scale is ideal for the Little Theatre Movement, and should find many exponents, because the commercial ballet stage cannot possibly absorb all the competently trained dancers who are yearly turned out of the various dancing schools, and who, if they do not wish to go into musical comedy, cabaret, or revue, can find no sphere for their activities. Indeed, the adoption of such unpaid work might not be an unwise move in the end, as in every type of musical show a dance producer with some imagination is needed, and at present such a person scarcely exists, judging by the results I have seen. The small ballet production would be the ideal training ground.

All the practical advice that I have to offer, through watching innumerable productions, from the germ of the idea to its successful presentation, may sound negative, but it deals with the producer's attitude and approach to his work, and it is that initial point of view that can make or mar the whole thing.

There are first of all certain purely material considerations that a little common sense will soon decide, questions of the space available, and the quality of the dancers. The best choreographer in the world may use a small stage to immense advantage, but he cannot make it hold many more dancers than the tyro can use, and also he can do little with an untrained troupe. It is axiomatic, however, that the poorer the producer the better his dancers must be. If the producer has no great choice of material, I would advise him, all things being equal, to make the most prominent use of the best looking girls, bearing in mind that ballet is a spectacle for the eye, and even in the most serious production physical beauty can blind one to a quantity of faults. When dealing with the attributes of the dancer I placed beauty, using the term in its widest sense, as the first essential, and said that it is only when there is something displeasing about the head or the body that people stare in a hypnotic fashion at the feet.

Photo by Pollard Crowther

"LES MASQUES" AT THE BALLET CLUB

When the producer has selected his company, and knows something of their capacities from repeated auditions in various types of work, there are two distinct ways of looking at his contemplated ballet. The first is to attempt a new form of movement or combination of movements, and to be really creative, a sculptor in human form; the second is to bring a fresh point of view to the dressing up of conventional movement, so as to produce a pleasing theatrical spectacle. The inexperienced producer must dismiss the first from his mind from the start, and that without considering himself in any way disgraced, for only five persons at the most have given anything at all to the dance during the past thirty years or so, as the apprenticeship required is so severe that the ambition to write a best selling novel or to become a Royal Academician is more easily attained. Too many inexperienced producers,

however, have foundered through imagining that such a thing is within their grasp. On such occasions they have given displays of so-called modernism that are painful to look upon. To be truly a pioneer in any form of art it is necessary to have absorbed all the wisdom of the academician, with no loss of one's own personality.

Photo by Pollard Crowther

"LYSISTRATA" AT THE BALLET CLUB

There are in practice various approaches to choreography, which, by its nature, is a compound of the various arts; part dancing, part music, part decorative art, akin to painting, part drama.

When thinking of the many ballets I have seen created it is not always possible to say from which direction the form of inspiration has come. Usually in a stable company with its entourage of painters and musicians the idea has been picked out of the air, so to speak, and is the result of endless discussion and rediscussion, so that by the time there is anything to be seen no one can quite remember how it all originated. An organized "muddle" of this kind is not for the amateur.

The good choreographer almost invariably takes his initial inspiration from the music, that is the actual form that the dancing is to take. Few amateurs will be in a position to commission special music, so that the first problem will be one of selection. The points he must remember here are: duration, period and atmosphere, variety, and rhythm. Only a skilled musician will dare to tamper with a score for ballet purposes, and then that is most inadvisable, so that bearing in mind the fact that an orchestra is out of the question, and that a good chamber combination is also expensive and difficult to find, it is best to look for piano music. My advice here is not to select anything already well known, which places too great an onus on the choreographer, as the audience has already some mental image of the meaning of the music, and will not readily accept a new one. To write a ballet around Rachmaninoff's famous prelude, for instance, is to court disaster. At the same time it is necessary to select music that will lend itself to a definite programme and that has a rhythm that the young dancer can memorize. Nothing mars a work more than the obvious counting of beats.

If the approach is through art, the inspiration of a certain painter's work, it is necessary to make a thorough translation; by this I mean a practical realization of the medium. It is not enough to give a few poses from the selected pictures, however accurate; to do that, is to produce *tableaux vivants*. It is necessary to paint with your dancers innumerable pictures in the style of your artist. The ballet consists not in the static poses that are given you as your point

Photo by Pollard Crowther

"LYSISTRATA" AT THE BALLET CLUB

of departure, but in the transition from pose to pose. Nearly every painter's work will lend itself to ballet, if that point is born in mind. Another difficulty is the mating of painter and composer. Period is the most obvious clue, romantic to romantic, classical to classical. More

subtle combinations are possible, but they require immense tact and knowledge. This whole pictorial approach is usually inadvisable; it is wiser to find the composer first.

The final approach is the dramatic. It is obviously easier to hold one's audience when there is some small dramatic situation or story to unfold. The inexperienced cannot grasp an audience by his use of pure movement. The story must be simple and self-evident. It must not on any account rely on programme notes. It must not be a story where the situation depends on a spoken word. I have received scenari that are so complicated as to be quite impossible of realization. *Atmosphere and not plot is the essential.* There is a vast field in fairy tale and legend. Folk lore lends itself to a particular style, and is dangerous, if that style is not thoroughly mastered. It is legitimate to take a Greek legend and to transpose it into conventional ballet, but in that case the transposition must be complete. There is nothing worse than pseudo-Greek, bare feet, scarf waving, and the like.

This same question of accuracy arises in any ballet based on national dancing. The onus of knowing correct dancing, costume, and music is on the producer, as well as the onus of finding some original angle of presentation. His task is doubled, and while, in most cases, sinuous movement will suggest the Orient to an equally untrained audience, and sword-dancing and kilts Scotland, such bluff is a poor, unworthy thing for any self-respecting producer.

The student of ballet with a three or four years' training will know a vast sequence of

Photo by Pollard Crowther

"LES SYLPHIDES" AT THE BALLET CLUB

Showing the perspective that can be obtained on a small stage by the use of curtains and backcloth

steps, which should give him an adequate vocabulary, if he avoids the dangers I have indicated.

With regard to costumes, apart from their intrinsic merits, they must be light and easy to dance in. The conventional ballet skirt is the product of centuries of experiment. Its origin came about through such practical reasons. It helps in turning, like the rim of a top; it leaves freedom to the legs; and in design, as far as colour is concerned, it permits of infinite variation. Whether or not it is adopted must depend on the legs of the performers. The clever designer will have his dancers in mind the entire time. *Costume can accentuate or hide physical defects.* The arms, the trunk, and the legs can be lengthened or shortened by skilful study. It is not enough to knock off a series of spirited drawings. Too many amateur and even professional designers leave it at that. If there must be a choice between the artist who is vague and the dressmaker, the dressmaker is the more valuable. Only a designer who understands practical dressmaking, the choice of materials, and the actual cutting has any *raison d'être* in the theatre. All the finest designers, such as Natalie Gontcharova, have supervised the actual making of the costume from the first sketch of the general aspect, through the successive stages of detailed tracings, up to the cutting and sewing.

Most small producers will use curtains for scenery, and by skilful draping they are always superior to cheap or inadequate scenery. When Pavlova used curtains for the famous *Dying Swan* the effect was always vastly superior to the poorly painted lake background that was sometimes used. Curtains and a plain white backcloth, well lit, will produce a variety of effects. They can be draped to represent trees or columns, and used in a variety of ways to represent the "feel" of different periods. In any case, on a small stage the screens so often used for scenery are only too often in the way of movement, and by their use it is exceedingly difficult to suggest any perspective. They usually have the effect of making the dancers appear large and cumbersome.

Avoid unnecessary props. It requires great experience to handle them to music, and veils, flowers, Pipes of Pan, and the like have a way of falling to the ground and attracting the gaze of the company and the audience, until someone has the presence of mind to kick them out of the way. Mime or acting should be simple, but not conventional, save in a conventional ballet. Ballet, like every other art, has its realism, and no one can be moved to anything but amusement by the hand-on-heart type of thing. There are many other ways of suggesting love.

This whole question of mime is extremely complex; many, I would say the majority of practised professionals, never master it at all. There is one point that I must stress. The choreographer must bear in mind the fact that mime is not superimposed upon dance movement; it is a definite part of it; that is to say, the body as well as the face must express the particular emotion. Every muscle movement in the face is a part of the dance. If this were realized, the meaningless toothy grin that disfigures so much dancing would disappear. It is definitely part of the producer-choreographer's job to watch these things. The Ballet Club, although a professional theatre with an experienced company, shows what can be done with ballet on an intimate and unambitious scale, and it has definitely proved that ballet has its place in the Little Theatre Movement. Its success, I believe, is largely due to the fact that it started round a school, and that its company was recruited from that school. Ballet requires an infinite number of rehearsals, and parts cannot be taken home and learned. Ballet also requires the greatest team-work and discipline. A group of girls who have always danced together, even if only in class, may show better results in a shorter time than more brilliant individuals gathered here and there. In a school, rehearsal can be a definite part of the curriculum. If each of our numberless schools had their rehearsal clubs, quite apart from the annual pupil show, much valuable work could be accomplished.

I am aware that throughout I have given counsels of prudence, counsels lacking in ambition or adventure. I have done so deliberately to discourage a vain search for originality.

When the choreographer is able to produce truly original works he will not need my hints or anyone else's. Meanwhile many dancers with the means at hand can please their audiences, enjoy themselves, and, by learning, assist actively in the great ballet revival that is now taking place in England.

TRAINING

By MICHAEL BLACK

ONE knows the story of the ancient "screever" (or pavement artist) who, asked once by a genial R.A. where he had learnt his art and craft, replied "Learnt it? You can't learn it. It's a *gift!*" And much the same applies to the art of acting. Thus Mr. Seymour Hicks has written—"The art of acting cannot be taught. A man can either act or he can't—and that ends it."

Some remarks of another famous actor, Sir Cedric Hardwicke, on the same subject may also be recalled: "Formerly the one way of achieving experience was to join a touring company and go into the provinces. . . . Things are different to-day and to my mind the change is for the worse. Now young actors gain their experience at the expense of West End productions, one result being that they fail to lay secure foundations for their work and tend to become all finish and no beginning."

But this argument is not quite easy to follow. Whether actors gain their experience at the expense of London or provincial audiences seems immaterial. The point is that, under the existing condition of things, they can go to training academies first and there acquire knowledge of at least the rudiments of their art, whereas formerly these had to be picked up from the very beginning on the Stage itself.

That good results could be so achieved may be agreed, since all the great artists of the past learned their business in this manner, though helped also in a good many instances by preliminary experiences as amateurs. But it stands to reason that better results still are likely to be achieved by going to a well-equipped training school and there learning as much of the business as can be taught from properly qualified instructors.

A young musician *might* conceivably "pick up" the art of playing the violin and become a Paganini, but the chances are decidedly against it, and the average student, however gifted, takes lessons from a master as a matter of course; and the student of acting will do well to follow the same procedure nowadays, when the necessary facilities are available.

No one would be so foolish as to suggest that training academies can make actors when the requisite talent does not exist beforehand, any more than a musical academy can make pianists and violinists in corresponding circumstances. But, given the necessary talent to begin with, such institutions can be of the utmost service in supplying systematically that instruction and training in the fundamentals of the art which formerly could only be acquired as a rule haphazard, in a vastly less satisfactory manner, on the boards themselves.

Hence, though these establishments are sometimes criticized by those who have not thought the matter out, they really stand in need of no defence—the best proof of which is to be found not only in the admirable results which they have achieved, but also in the whole-hearted support which they enjoy of those best qualified to judge, to wit the leading members of the profession itself.

As most people interested in such matters will be aware, the premier institution of the kind, the Royal Academy of Dramatic Art, was actually founded by a distinguished actor, the late Sir Herbert Tree, and was known originally as "Tree's Academy," while the fact that its present Council includes such eminent folk as Dame Madge Kendal, Dame Sybil Thorndike, Mr. Henry Ainley, and Mr. Bernard Shaw is sufficient testimony to the position that it occupies in the opinion of the best informed.

At the same time it may be of interest to mention in this connexion that training academies for the Stage are not quite such new things as some people seem to suppose. In various foreign countries they have, of course, long existed, while in England Sarah Thorne had a school at Margate which trained many famous players some forty years ago, and long earlier than this, right back in the eighteenth century, Theophilus Cibber ran in London what he called an Histrionic

Academy. But none of these earlier establishments could be compared in any way with the R.A.D.A., a few particulars respecting which, its rules and regulations, methods of instruction, and so on, may be of interest therefore.

Founded at His Majesty's Theatre by Sir Herbert Beerbohm Tree, in 1904, it was moved in the same year to Gower Street, where it now occupies handsome premises capable of accommodating hundreds of pupils and including two separate theatres. The number of pupils is about 400, this being the maximum number that can be taken—necessitating many rejections—while the teaching staff is correspondingly large. Teaching for the Stage being given for the most part collectively, i.e. either in classes or in the course of stage performances, there is less need for a large staff than in the case of institutions—musical academies, for instance—where the teaching is nearly all individual, though in the case of the R.A.D.A. the large number of classes and grades of students necessitates, even so, a large body of teachers.

These are drawn for the most part from members of the profession still on the active list and in closest touch, therefore, with practical needs and requirements. But here, as in other fields, the best performers do not necessarily make the most efficient instructors, and care has to be exercised always in ensuring that professional distinction as a practising player goes hand in hand with real ability as a teacher.

Academies Indispensable

The subjects taught include Elocution, Gesture, Dancing, Fencing, and so on, but the bulk of the time is given to acting itself in performances of actual plays under the direction of the teachers, and this fact it is that constitutes the strength of the Academy and the strongest possible argument in favour of all such institutions. For the fact is obvious enough, though sometimes overlooked, that only by means of such establishments could such opportunities be found—opportunities that are actually essential for the purposes of training in the case of the Stage. Music and painting can be studied and practised alone, but you cannot act alone, and herein lies therefore the strongest justification for dramatic schools and academies, suggesting, indeed, that such establishments are even more essential here than in the case of other arts.

Hence at the R.A.D.A. the students are kept hard at acting, acting, acting, all the time. They have lessons in the other subjects mentioned too—they attend elocution classes, do physical exercises, and so on—but the performances themselves, given on a real stage, in a properly-equipped theatre, with a stern "producer" (otherwise teacher) criticizing and instructing all the time from the stalls, are their main preoccupation, and he (or she) must be a dull pupil indeed who does not benefit from them.

The Preponderance of Girls

Plays of all kinds, classical and modern, light and serious, are given, with full scenery and costumes, and, in their final form, before audiences, and the interest attending some of them on the part of the keenly-alert friends and relatives in front almost equals that of a Cochran *première*! Indulgent audiences it may be thought! And so it may be as regards their own "belongings." But less so respecting others! It is, in fact, emphatically a case here of "Conscious as we are of *each other's* shortcomings"! And this even though, outwardly, the utmost generosity and good feeling prevail. Compliments and congratulations simply fly in fact. But what is said at home is another matter, especially when poor Sylvia has had to play a man's part, while Dorothea has been resplendent in the leading feminine role!

This touches on a standing difficulty at all of these schools, even the biggest. The boy students are always outnumbered by the girls, with the result that there are never enough of the former to go round and the girls have to supply their places. Why, by the way, there should always be this shortage of boys might seem rather puzzling, but the explanation is fairly obvious. It is not so much that the boys are too few, as judged by ultimate requirements, as that the girls are too many—a much larger proportion of the latter dropping out eventually.

This fact no doubt helps to account for a criticism of these training academies that is sometimes heard, that little serious work is done at them, that the girls spend their time gossiping and flirting, and generally playing at studying. I

have heard this sort of thing said frequently by ill-informed people, but from first-hand knowledge of more than one of the leading schools—though I should add perhaps that I have not the remotest interest in or personal connexion with any of them—I can testify that it is utterly untrue. In any body of students there will always be a certain proportion of slackers, but such certainly get little scope at the R.A.D.A., where a closely-packed time-table is rigidly adhered to and where the general atmosphere is one of almost feverish activity.

Another criticism sometimes passed on these schools is that their standard of admission is too low and that they take anyone and everyone who will pay their fees, to the prejudice of the better qualified students. To this, however, there is more than one answer.

Deceptive First Impressions

For one thing a teaching institution dependent on fees for its maintenance and continued usefulness can hardly be expected to be too drastic in this matter, and, apart from this, there is the consideration that it is really extremely difficult where beginners are concerned to spot the future "winners"—as countless instances attest.

Read the memoirs of the greatest players and it will be found again and again that they were pronounced hopeless at first, and in the case of the training academies, too, it has been found over and over again that pupils who made the poorest show at first have ultimately gone right to the top of the profession, while others, of whom the highest hopes were entertained, have afterwards failed.

Many examples of this could be given. In one case within my own personal knowledge a boy who is now one of the most successful actors on the London Stage was emphatically advised as a student that he would never make an actor and had far better try his hand at something else. In another case, also known to me, a young actress who has likewise done exceedingly well since obtained so little recognition as a student that she had as nearly as possible decided to abandon the stage before, at the last moment, a lucky accident made her change her mind.

These are only two instances of many that could be cited. Therefore it is easy to understand those concerned being chary of turning down anyone on the strength of early impressions—although, of course, a preliminary test of some sort is in fact always imposed. This, it may be added, in the case of the R.A.D.A. entails the rejection of many candidates.

Apropos of these preliminary tests an amusing story is told of the early days of "Tree's Academy." The pupil then (as now) paid an entrance fee of a guinea, but if he failed this was handed back to him. On the occasion in question, Tree, to stimulate some of the candidates, had been persuaded to recite for their benefit some lines from Shakespeare—upon the conclusion of which one of the judges, an eminent fellow-actor, affecting to mistake him for one of the candidates, informed him in mournful tones that he was unfortunately not up to the required standard and gravely handed him a guinea! Tree's ripost is not recorded, but he was doubtless equal to the occasion.

While the R.A.D.A. is the largest and most important of the existing schools, there are others, run on more modest lines, which none the less are recommended in preference to the Academy (by some at least) on the ground that, with fewer pupils, they are able to give them closer individual attention. Such is the Fay Compton Studio of Dramatic Art (63 Baker Street, London, W.1), which has the advantage of having at its head one of the most admired of living actresses.

Another is the Central School of Speech Training and Dramatic Art, with that well-known authority on elocution, Miss Elsie Fogerty, C.B.E., as its principal, which has its quarters at the Royal Albert Hall.

A third is the Webber-Douglas School of Singing and Dramatic Art. This, while concentrating more particularly on singing, and claiming especially to be the depository of the methods of Jean de Reszke (with whom its directors studied and worked), gives due attention also to the drama.

Other Training Facilities

A fourth is the Ben Greet Academy of Acting (22 Dean Street, London, W.1.), where, if anywhere, the best Shakespearean traditions should be maintained, while yet another is the International School of Acting (449 Oxford Street, London, W.1), which prepares for the Screen as well as for the Stage.

Most of the big music schools, such as the Royal Academy of Music, the Royal College of Music, and the Guildhall School of Music, also include Stage Training in their courses, but with special reference naturally to the requirements of Opera, Light Opera, and the like.

In addition, training facilities are also provided at the Old Vic where (and at Sadler's Wells) instruction is combined with public appearances in the various performances given. Parts are not guaranteed, but promising students are given the opportunity of understudying and of playing such parts as are considered suitable, while all have the advantage of "walking on" in the classical plays and of attending the rehearsals. The season lasts about eight months and the fee charged is fifty guineas, in return for which the student will doubtless obtain a lot of useful experience. But whether the advantages offered are equal to those of a regular academy, where he or she will be playing parts of all kinds, and not merely walking on, must be a matter of opinion.

Similar facilities have also been instituted in connexion with the enterprising Embassy Theatre, Swiss Cottage, where the plays produced are nearly all modern.

As to the cost of training, this of course varies, but at the R.A.D.A. the ordinary fees, in addition to an entrance fee of a guinea, are sixteen guineas a term, of which there are three, so that, reckoning a full course at two years, the total expenditure entailed may be put at about £100, in addition, of course, to the student's upkeep during that time. For those lucky enough to secure some of the several scholarships available this amount is greatly reduced, while a smaller number of terms may be taken if desired. If economy be imperative, the charges at most of the smaller schools are usually considerably less.

In preparing for the Stage the wise student, in addition to working hard at his academy, will do a great deal also on his own account. In particular, he should go to see as many plays as possible, whereby he cannot fail to gain enormously if he makes full use of his opportunities by following the performances attentively and with a real determination to learn from them.

Also he should read and study in the same spirit as many plays as he can, together with the history of the Drama, and other works bearing on the subject—criticism, biographies, reminiscences, and so on. From the memoirs of the great players of the past much useful information of a practical and technical kind may often be gathered, while the critical writings of such men as Hazlitt, Lamb, and Lewes, and, among more modern authorities, Archer, Walkley, and Shaw, can also be read with profit.

Nor should general literature, and other opportunities of self-culture—picture galleries, museums, and so on—be neglected, since the modern player cannot be too highly educated, though I do not suggest that everything can be done in this way while the student is actually undergoing his technical training, which alone will take up most of his time. But these are the kinds of studies from which he is most likely to benefit and the aims that he will keep before him if he is wise. The young student should also seize every possible opportunity that presents itself of appearing himself—and if he (or she) is really talented, such often come along quite frequently in the way of charity performances and other productions of various kinds, pastoral plays, Christmas pieces, and the like, which do not offer any attractions to the full-fledged professional, but which afford invaluable occasions to the neophyte to test his powers, to gain experience, and, by no means least, to be seen and heard, possibly with the most valuable after results. Let the student never neglect any possible chance, therefore, of exhibiting his talents, even in the humblest capacity or in what may appear to be the most unpromising circumstances.

In conclusion, by way of a final word of advice, I cannot do better, I think, than quote Mr. Kenneth R. Barnes, the able Principal of the R.A.D.A., who has had unrivalled opportunities during his long tenure of that position of observing what are the first essentials of success. Asked a question on this point, he replied: "I regard a lack of general concentration as one of the chief failings in students. In a school of pictorial art the apparatus itself, the models, the easels, the pencil or paint brush, call for concentration. Just as consistent a concentration is necessary for the student of dramatic art, but there is no outside apparatus to stand as a signpost."

Let the student be advised accordingly therefore, and before all things—concentrate!

CHOOSING A REVUE

By DUMAYNE WARNE

Author (with Phil Forsyth) of "The House," "The Ultimate Revue," "Second Thoughts," etc.

EVEN if a society decide that they would like to stage a Revue, they may be prevented from doing so by the difficulty in obtaining one.

In the ordinary way almost every musical play performed by amateur societies is a former West End success. (This applies to the works of Gilbert and Sullivan.) There are, of course, exceptions, but, generally speaking, it is so. Such plays, therefore, have been tried and not found wanting, and if they are procurable at all, they can be obtained simply by paying the requisite royalty to the right owner.

But with Revue this is not so. One cannot go to a right owner, ask for a selection of ready-made Revues, choose one, and perform it. There are various reasons for this, and they form an effective barrier for the prevention of an amateur society reproducing a specific West End revue success.

For example, the rights may belong to a number of people some of whom it may be impossible to find. To perform any item without first making sure of the position with regard to performing rights is madness, and may involve a society in a lawsuit or some equally expensive form of retribution, if the owner (as he invariably seems to do) hears of the incident after the production.

Then some of the star members of the cast may have had their own matter and incorporated it in the entertainment. That matter they themselves habitually use in their ordinary stage work. They are not prepared to give permission to anybody to use it, even if such permission were theirs to give (which it is not always), because by so doing they might detract from their own marketable entertainment value.

The programme of Revue often contains performances by contortionist dancers, acrobats, and, especially nowadays, a big dance band. It would be quite impossible to introduce their numbers into an amateur production. A different kind of dancing act, or a different band, might be employed, but it is unlikely that the effect would be the same.

Assuming that all these difficulties could be overcome, there would probably be an enormous number of mechanical obstacles, such as trouble in securing band parts, costumes, etc., which would still make the production impossible.

Complete Revues have been written, composed, and produced by Mr. Coward, but I have never examined the practicability of performing any of them.

Since, then, it appears to be out of the question to attempt to stage a former West End success, it is necessary to consider, if Revues are to be presented by amateurs, where they may be acquired.

Sources of Revue

There are four ordinary sources of Revue that need to be considered by amateurs.

The first of these is the offer of a Revue complete to a society by a person (or persons) who has either written it specially for them, or who has written it and who is seeking a society to produce it so that he may see his work performed. This is an extremely pleasant situation, which, unfortunately, does not often occur. Even when it does, the quality or the nature of the work usually renders it unsuitable.

A more common method of securing a Revue is to assemble it, not from one former West End success, but from several: to cull from various shows any suitable numbers that can be secured, and to string them together according to a definite plan, and so build up an entertainment of items which have been proved successful and which are suitable to the Society and, at the same time, which merit revival.

A less usual method is to assemble the Revue from original matter which may either have been offered to the Committee for consideration or solicited by them. Discreetly used, this may be

made into a most valuable means of advertising and generating interest in a production, and in the society.

When a society announces that it is about to perform a Revue and that it is prepared to consider original contributions from any source, an enormous amount of interest may be aroused and

Photo by Sasha

MR. NOEL COWARD

a great number of suggestions received. Many of them will be useless, but some will be of value, and not only will all the contributors and their sisters and their cousins and their aunts attend to see the fruits of their relative's labours, however small they may be, but also a great number of those whose efforts were rejected, and their friends and relations, will attend also, in addition to the society's usual audience.

The field covers such a wide range of activities, for example musicians, singers, dancers, costume and scene designers, instrumentalists, etc., that some useful new talent may be unearthed which will prove of great value to the society when it reverts to the routine of ordinary production.

Unless the society are in the happy position of being able to command the gratuitous services of the contributors, the necessary arrangements will require to be made for fixing a scale of payments and generally taking steps to ensure that this part of the production is properly carried through.

If sufficient original contributions are not forthcoming, or if they are not of the required standard, they may be eked out by matter taken from other sources. And this is the fourth method of finding a Revue, that is to say to make it a blend of old and of new matter in such proportions as the conditions governing the case may determine.

The above, briefly, are the means available to a society of securing a Revue. Which of these is to be adopted the exigencies of the occasion will probably determine.

REVUE COMMITTEES

The question of who is to carry out the task of choosing a Revue, assuming that the society are unable to secure a complete work ready for production, is an extremely delicate one.

Most societies are managed by a Committee, but there are many reasons why the Management Committee should not undertake the construction of a Revue, for it is a specialized work that can be safely undertaken only by those who have had previous experience or who possess a special flair. The Committee of an ordinary society is extremely unlikely to consist of a number of persons all of whom are gifted with the peculiar ability to build Revue. Apart from this, several of the members will probably take, or hope to take, part in the production, and it is undesirable, from the point of view of the *morale* of the rest of the society, that they should be allowed too much voice in saying of what the Revue is to consist. Further, it places them in an invidious position, especially if they are honest.

When the Revue *must* be selected by a Committee, such Committee should be a special one appointed for the purpose. In order to avoid waste of time, it should consist of as few members

as possible, but those few should be sufficiently knowledgeable to speak with confidence on singing, acting, dancing, and the mechanics (scenery, costumes, lighting, etc.). Probably three is the best number, and they should be members who are not concerned with securing in the production good parts for themselves or for their friends and relations. If possible, it is desirable that they should neither appear in nor contribute to the entertainment themselves, but this is difficult to enforce as, on account of their knowledge, they are the people most likely to produce something useful either from the pen or on the stage.

Probably the ideal is to detail one person to do the work, but it is a tremendous responsibility to ask any individual to shoulder. Apart from the amount to be done, he has to face the risk that if he makes a mistake the whole production may be a cruel failure, and it is one of the characteristics of Revue that there is usually no mean between success and disaster, and so little is required to convert it from one into the other.

Even if a society are able to find someone willing to undertake the work, it is extremely doubtful if he will be competent to carry it out. Technically he must know all those things that are enumerated above as being required for the Committee, or, like all good officers, he must be familiar with methods of acquiring knowledge on any subject on which he may need information. Not only this, he must know how to employ the knowledge that he has secured.

He must be familiar with the company, for he cannot put together a Revue, which is a parade of all their talents, unless he knows of what each member is capable. Equally he must know the audience, or he may unwittingly offer them an item which they do not like, or even a whole Revue of a type in which they are not interested.

That he should understand the spirit of Revue goes without saying. But if he is to be a faithful servant of the society for which he is working he must preserve the balance between allowing his imagination to run away with him, and seeing that entertainment (or work) is provided for enough members of the company to keep up their enthusiasm. That is to say if he is a dancer he must not favour the dancers to the detriment of the singers, or, if he is an actor, the sketches to the detriment of either.

If he is personally acquainted with any of the members of the company, that he should be scrupulously fair in the matter of selecting items and making recommendations for casting is another *sine qua non*. This point is important enough when there is a Committee all the members of which may hide behind one another, but when there is but one individual to shoulder the entire responsibility for any seeming favouritism it becomes positively vital.

But if an individual can be found who will accept the responsibility (perhaps the gauge of his fitness may be his reluctance to undertake the work), and who seems to have the necessary accomplishments, one is the ideal number, for Revue is a trick and, although one person may have it, three are much less likely to possess it, and for any number above this it becomes practically an impossibility.

Having discussed the sources of Revue and the qualifications desirable in the person(s) to be responsible for making the selections, it is necessary to refer to a twofold difficulty that he will need to overcome in doing his work. Revue items often appear so intangible, even ridiculous, from their descriptions to the ordinary person that until they are presented on the stage, suitably dressed, mounted, and (very important) illuminated, it may be impossible for him to understand how they can be successful. The Revue expert, therefore, may experience a preliminary difficulty in getting a Committee to accept some of his ideas, owing to the impossibility of making it clear to a number of lay minds how they will succeed, yet these ideas may turn out, during the production, to be the best items in the programme.

Rehearsing Revue

Since any item in a Revue may be among the most successful in its proper place and with its proper *mise-en-scène*, until it is seen in that place it may appear so absurd as to make the actor(s) to whom it is allotted, and probably with no special flair for revue, diffident about rehearsing it. In fact, sometimes it is at first difficult to induce amateur actors and actresses to accept parts in numbers that afterwards turn

out to be among the most popular in the production.

The members of an amateur company have usually seen most of the works that they perform before they begin their rehearsals. If they have not seen them, they are usually in a position to acquire a good deal of information about them from somebody who has, so that if they are called upon during rehearsal to perform antics that are sufficiently out of the ordinary to cause them to feel self-conscious, they can find out the reason of the necessity for it, whereon they will not mind.

In a Revue, especially in an original work where no information can be gleaned about any particular number except from the author or the director, they may be asked to do certain things which seem stupid to them and which they are not capable of understanding will be successful on the night, however carefully it is explained to them. Since to amateurs rehearsals are definitely part of the pleasure of participating in a production, a difficulty arises at once.

The point need not be laboured, but the Revue producer (or director) with ideas may have some unhappy moments before the curtain rises on his first night. He may be obliged to choose between what seems to him a brilliant idea that will help the success of the production, and a not so good idea that will maintain harmony in the ranks of the company, and in which they are eager to perform.

As an example of the kind of situation with which the Revue director may be faced can be quoted the case of a certain lady who was given (rather late during the course of rehearsals, it must be admitted) a song to sing in a Revue, accompanied only by a grand piano played on the stage. The song was an original and somewhat peculiar one and the producer had a special setting in his mind for it. Two days before the show opened the lady announced that she could not possibly do the number as she had overheard that the lighting was to include green. There was no one else available capable of singing the song, especially at such short notice, and it could not be cut as the three minutes of time that it occupied were urgently needed to effect a change of scenery at the back, so there was no alternative but to use ordinary lighting and to let her sing the song standing at the piano in the usual way. The unsuitability of this setting was emphasized by the fact that the black tabs, which formed the background and which looked luscious in a half light, were decidedly weary on closer inspection, while, owing to the fact that bare boards were required for a step dance later in the production, it was impossible to use a carpet.

After a suitably depressing dress rehearsal and a flat first night, she went to the producer and asked him if he could not devise something to help her to get her song, which was absolutely unsuitable to be given as she was singing it, across to the audience. He immediately carried into effect the scheme that he had originally intended to use for this scene, which consisted of a baby green spot from the bridge focused on her as she sat on a cushion on the stage, and a further green baby spot shining through a standard lamp on to the face of the pianist. The floor and curtains did not then show; in fact, all that was really visible was the shirt-front of the pianist, the lamp, and the girl on the cushion.

This particular item became a great success, and after it had established itself as one of the features of the entertainment the lady in question asked the producer why he had not thought of that setting for her number at first.

This simple incident has been discussed at length in order to show that, even if the director has a good idea, however simple it may be, he may have difficulty in staging it, partly because of the inherent difficulty that confronts all Revue producers in getting their actors to understand that a number will be successful, and partly because even when they do understand, they may have a prejudice against carrying out the wishes of the producer.

From the above it will appear that, even if a society seem to have all the requirements for staging a good Revue, there may be many heart-burnings before the curtain rises on the first night, and, although when everything is moving harmoniously towards success it all appears very easy, little is required to stir up a whirlwind of trouble, which nothing but a firm Committee, tactful producers, and a loyal company can possibly overcome. But the reward is great, and it is worth the trouble of smoothing out the difficulties when they occur in order to enjoy the fruits of success: if the difficulties do not occur, so much the better.

THE VOCAL INSTRUMENT

By ELSIE FOGERTY, C.B.E., L.R.A.M.
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WE have now to consider the audible movements that produce voice and utterance. All that has been said of poise is particularly applicable to the production of good vocal tone, and to clear and forcible utterance. It must be realized at once that written notes on voice and speech are comparatively useless. If an actor has a good musical ear he should have his singing voice trained. In any case he should go through all the fundamental training in breathing, phonation, vowel shaping, and articulation which form the common basis of speech and song during his dramatic training. It is hardly necessary to mention the tragic results that have followed neglect of such training in the case of some of the most brilliant young artists in the past decade. The object of this training is to develop a perfect vocal instrument for the actor's use, and to teach him how to use and preserve it; not to teach tricks of production, or mimicry of established performers in their personal peculiarities.

A well trained voice is individual; badly used voices tend to fall into classes in which individual characteristics disappear, and are merely "stagey," "cockney," "clerical," "throaty," "pedantic," etc. Of these the stagey voice is infinitely the worst, and the most dangerous to health.

There are four aesthetic uses of speech; uses, that is to say, in which speech transcends ordinary interchange of thought, feeling, and personality.

1. Public speaking.
2. Dramatic utterance.
3. Lyric verse speaking.
4. Song.

In song, our special object is to obtain the perfection of vocal tone—mellow, pure, and sustained—and a varied and extensive range of pitch, without sacrificing verbal clarity and significance.

In verse speaking, we need the same perfection of quality in a limited range of pitch, the power of interpreting rhythmic word patterns, so that we give the poet complete satisfaction in speaking his verse, all without sacrifice of simplicity and significance.

In public speaking, we need to be able to make ourselves audible and intelligible in large spaces, without producing an unnatural effect, and without sacrifice of significance or of personal individuality.

The actor may require all or each of these qualities, and in addition the special power of suggesting the most varied characters and individualities without loss of his own personality.

He must be audible, and we must never wish he were not. His audibility must never be gained at the cost of his intelligibility. He must be capable of expressing every vocal mannerism, and he must acquire none of his own.

His voice must give every person on the theatre the illusion that he is hearing it at close range, no matter what the actual size of the theatre may be.

He must be intelligible in the last row of the gallery, without suggesting to the front row of the stalls that he has graduated in a school of elocutionists. The modern actor generally forgets the first part of this precept; the older actors too frequently forget the second.

It is impossible to give detailed exercises for voice training, but it may help the actor to state briefly what are the principles of good vocal tone.

The voice belongs to the class of wind instruments; four factors must be considered in training it—

1. *Breathing* must be flexible, and then controlled, so as not to create a gasped inspiration or a forced expiration.

2. *The note*, which gives pitch, must be accurate and unstrained.

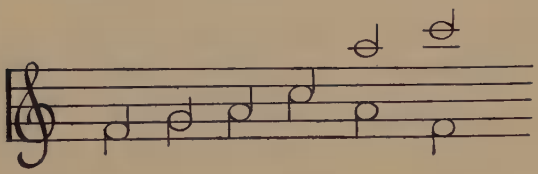
3. *Resonance* gives, first, the general good qualities of purity, mellowness, and sustained power, and, second, the peculiar quality of the human voice, distinguishing it from all other instruments, which we call vowel quality, and which is due to the shape of the resonator—the mouth, lips, and tongue. The correct shape of

any particular vowel is a matter of scientific definition; the selection of the particular vowel sounds that are accepted in any language is a matter of custom and agreement. For instance, at one time English speaking people chose the vowel EE as the initial sound of the word "either." At the present time they generally prefer the sound of the diphthong "I." Therefore, the latter attracts less attention, and is preferable for the actor. Neither sound, if properly formed, is in any way intrinsically better or worse than the other.

The right forms of vowel sounds are those which, when they are whispered, give a particular scale of pitch notes quite clearly and definitely, with as little friction noise as possible.

These are the notes heard in the main vowels, which are most easily distinguished—

OO	OH	AW	AH	AY	EE
Moon	Moan	Maw	Mask	May	Me
1	2	3	5	10	12



Whispered pitch—

OO	OH	AW	AH	AY	EE
1	2	3	5	10	12

4. Here is the complete list of English vowel shapes and key words for each—

OO	oo	OH	AW	o	AH	u	er	a	e	AY	i	EE
MOON	nook	MOLE	MAW	mop	MASK	mud	mirth	mad	men	MAY	mill	ME
1	1*	2	3	4	5	6	7	8	9	10	11	12

The last four vowels in the scale show a quite perceptible double resonance. Whisper 9, 10, 11, and 12, and at the same time alternately stop and open the ears, forming each sound twice. With the ears shut you will hear only the lower of the two resonances; with the ears open only the higher.

The correct shape of these vowels can be felt and seen as follows—

5. Whisper "AH" with the teeth parted easily, the tongue tip touching the lower front teeth, the lips quite free, neither protruded nor drawn back.

To get a good quality of breath, whisper —feeling the air on your finger tips, as if you were breathing to warm them.

1. *Without altering the distance between the teeth*—gradually round the lips; leave the tongue tip quite undisturbed.

Sound successively: AW, OH, OO. The lips at OO will be rounded to the size of the little finger.

These are the series of lip sounded vowels used in English speech; the tongue plays no part in their formation; it remains lying lightly at the bottom of the mouth, and the tip touches the lower front teeth.

2. Resume the AH position, and without changing the distance between the teeth, or *in any way altering the lip position*, gently arch the tongue forward. Sound successively AH, AY, EE.

These are the series of main tongue arched vowels in English speech; the lips play no part in their formation; they remain neutral as in AH.

1. Never draw the lips back beyond their natural width when at rest in English speech.

2. Never let the tongue tip retract from the lower front teeth in English vowel or diphthong sounds.

The only sounds that should be taught as diphthongs to ordinary educated English speakers are[1]—

I	OW	OI	U
MIND	MOUND	MOIL	MUTE
6–11	6–11	3–11	11–1
Tongue shape	Tongue-lip shape	Lip-tongue shape	Tongue-lip shape

The principal errors in vocal tone to which the actor may be naturally subject, or which he may have to simulate in character work, are six in number—

1. *Nasal Tone.* Due to complete nasal obstruction; Cockney tone can be produced quite effectively by this means, in character parts—

"Bahn wot u Sahi"
"Mind what you say"

[1] Northern speakers shorten the quantity and clip the slight closing glide in OH and AY, but these are not true diphthongs.

Lips wide and retracted, immobile during all articulation.

Tongue high arched at the back, wide and stiff in front. The palate is dropped as in avoiding an unpleasant smell. (There is no direct control over the soft palate.)

2. *Sharp Nasal Tone.* As in Kentish and some forms of American speech, due to the passage of too much air through the nose. Lips wide; tongue blade against the roof of the mouth, or in extreme cases everted so that the tip points up and back to the roof of the mouth as in Devon, Middle-West American, and Northern Irish speech. This is the most dangerous form of vocal error, and produces a good deal of throat trouble.

3. *Throaty Tone.* Due to the withdrawal of the tongue into the throat, closing the throat passage above the larynx. Another form consists in a deliberate effort to force the sound out by contracting the throat muscles and pushing down the larynx. This leads to great vocal strain, and causes both the unpleasant bleating tone heard in teachers and preachers, when it is associated with falsetto voice and too great a flow of breath; and the coarse elocutionary tone, so common among older actors, when it is accompanied by forced breath, a persistent bass quality of pitch, and shock of the glottis. Most voice failure comes from this error, or from some form of shock of the glottis.

If this voice must be simulated in character work, take care to do it without in any way diminishing true nasal resonance. This is the sound felt when humming sustained "m" and "n" in English speech, or sounding the beautiful French nasal vowels in *Un bon vin blanc.*

4. *Harsh Tone.* Is due to uncontrolled breathing. The air forces itself against the tiny vibrating lips that make the note and coarsens their vibrations, or forcibly drives them apart with a sharp click like a guttural "H" at the beginning of a vowel sound. Sometimes the note is so unstable that the vowel AH almost becomes "HAR" at the beginning of a sentence.

Glottal shock, persisted in during a bad cold, or during laryngitis, may produce chronic laryngitis, or irreparably damage the vocal cords, producing small irregular corns or *nodes* on their inner edge.

5. *Toneless Voice.* Is generally due to deeper physical or psychological causes. Exercises for proper breath control, and chest development, are an essential part of any treatment for this condition.

In simulating it, be careful to keep the lip movement sharp and vigorous, or inaudibility follows.

6. *Pedantic Speech.* Is due to a pursing or distortion of the lip movements, which sharpens the resonation pitch of the vowels. The tongue usually works in sympathy with the lips, and becomes pointed and high front arched; an exaggerated and mincing delivery of the old tag: "Papa potatoes poultry prunes and prisms" will give the right quality. In simulating it, be careful to keep the voice clear, pleasant, and concentrated on the lips, or the effect will become intolerable.

Perfect Vocal Tone. Comes from an exact balance of all the elements: poise, breathing, note and pitch, vowel resonation, ease of tongue and lip adjustment, and free articulation.

It should be acquired before the actor begins his stage career, and improved as long as he continues to act.

The voice is most audible when it strikes the earth, as in a Greek theatre, where the audience sat against the face of the mountain side, and the actors, below, spoke from before a small proscenium. Never shout up at an audience. Never let the breath control drop even in the softest tone. Speak to the front of the dress circle—usually level with the actor's height on the stage. If the theatre is notoriously bad for sound, practise for a time speaking from the middle of the stage straight to the ground at the front row of the pit, leaning forward, and trying to sense a strong vibrant tone, which gives the feeling that the voice is "coming back" from the point aimed at. When this sensation is automatically established, you will be audible anywhere in the house.

In a "muffled" house attack rather sharply.

In an echoing building speak smoothly to avoid the repeated syllables.

Never allow any change in characterization to spoil the fundamental quality of the voice; no effect is worth this sacrifice.

Audibility means accuracy, purity, and quality of voice, not forced, blaring, or harsh tone.

A certain knowledge of vocal hygiene is useful to the actor, but the perfect use of the voice is its

best preservative. Keep the chest flexible by regular exercise and by simple breathing practice, quite without effect or the attempt to develop forceful heavy muscles.

1. Touch the chest lightly, with the back of the fingers, at the side above the waist, and breathe out; then breathe in through the nose, and out through the mouth without any effort, making a warm, soft, expiratory sound.

2. Touch the chest and the front abdominal muscles just below the chest, and flex in and out with as little top chest movement as possible.

3. Hum a soft "m," drawing in the muscles below the waist, and relax as the line ceases.

4. Follow with the whispered vowel shapes, and, finally, with the sung and spoken scale.

The chief dangers to the actor's voice are loss of poise and good figure balance, due to the difficulty of getting regular exercise and to the endless waiting about to which the actor must submit. Fencing is by far the best corrective here, as it can be carried on at odd times and in any place. Over-smoking is a real danger, especially for those who are sensitive to nicotine and whose fingers discolour quickly. Dressing rooms without proper ventilation, or heated by gas, are bad for the voice; a flat dish constantly filled with fresh water and with a few drops of eucalyptus oil will help to keep the air moist and fresh.

A steady habit of nose breathing, even during fairly rapid speech, is almost essential in the dust-ridden air of theatres.

Careful dental hygiene and sensible diet are always of great importance. Many throat and voice troubles are due to carelessness in these respects, and not to voice fatigue.

ON PLAYS FOR CHILDREN

By HERMON OULD

Author of "New Plays from Old Stories," "Princess Mirabelle and the Swineherd," "Shim Sham, or The Giant Prepopterops," &c.

PLAYS for children are of many kinds and there is no space here to deal with them all. The kind written with one eye on the parents and both on the box-office is not my present concern; ostensibly written for children, it is usually entirely unsuited to the child mind: the humour, except when it is knockabout, is generally directed at the adult members of the audience; the sentiment is perfunctory or trite and expressed with such a lack of conviction that children do not take it seriously; the setting is usually tawdry and the music cheap. There are exceptions to these generalizations, of which the classic examples are Barrie's *Peter Pan* and Maeterlinck's *The Blue Bird*, both of which have been prolific of imitators; but these are outside the scope of this article. I want to write about plays which can be acted by children for children or for such grown-ups as still delight in simplicity.

Social Value

The social value of such plays is becoming more and more recognized. The normal child is a natural actor. Left to themselves, children will create a world of make-believe which is to them momentarily as real as the world of the senses. It is a matter of common observation that children will accept any convention that is properly presented to them and "Let's pretend" is a cliché of the nursery. Little boys and girls, playing at kings and queens, need no more than a chair for a throne, a table-cloth for a robe, a toasting-fork for a sceptre. "There's nothing either good or bad, but thinking makes it so." I once saw a little street urchin puff up his cheek and assume an air of great suffering: "Coo, I ain't 'arf got a toothache," he whimpered to his friend, who entered into the spirit of the game and at once offered to pull out the offending molar.

A normal child's vitality is staggering in its abundance and the need for imaginative expression is so urgent that if it is not properly provided for it inevitably finds an undesirable outlet. The child, father to the man, has a streak of exhibitionism which should be given an opportunity to expend itself innocuously. The instinct is healthy enough and is probably ineradicable. It is a commonplace of the animal kingdom—peacocks strut for their own self-glory and to the delight of their hens; the male of most species displays itself for the admiration of the female and the female has its own ways of calling attention to itself. Babies with rattle or spoon will exert great strength to announce their prowess; boys and girls at play derive as much satisfaction from the exhibition of their own superiority as from the enjoyment of the game as such; while children of a larger growth, in test matches, tennis tournaments, boxing displays, Brooklands competitions, and Atlantic flights, show no less zest for a similar reason. It is all a part of the great game of life and is objectionable only when excessive.

The current theory which looks to education to draw out the latent qualities of the child could have no more devoted handmaid than the drama, and it is not surprising that the more enlightened schools treat the study and acting of plays as a part of their usual curriculum. Shakespeare, the victim of unintelligent cramming, may presently find his right place in the theatre, performed before audiences consisting of adults who have no recollections of painful hours devoted to parsing and analysing purple passages, but recall pleasant hours when their dramatic instincts were stimulated by acting in plays within their emotional and intellectual grasp.

Subjects

When the young actors have not yet reached their teens or are still in them, plays of modern life are better avoided. Plays which involve historical or fanciful costumes have several advantages: (*a*) children like dressing up—they are apt to shed their self-consciousness with their

everyday clothes; (*b*) to impersonate characters far removed from daily life is a greater stimulus to the imagination than to impersonate the people one sees every day—the latter is likely to degenerate into imitation or caricature; (*c*) whereas a child of eight may convincingly play the part of a king, a councillor, a witch, or a popular traditional hero, a strong element of absurdity has to be forcibly eliminated from one's mind before one can accept an eight-year-old aping a grown-up of our own time and country. Plays about children of their own age are not open to this objection; but it will be found in practice that much as children like to read school-stories, projecting themselves into hair-breadth escapes in which they identify themselves with the heroes and heroines, when they come to act they prefer to detach themselves from the daily round, the common task. . . .

The number of available subjects is almost unlimited. History provides many of the most attractive. Kings and queens, adventurers and pioneers; heroes who have fought against great odds and won; poor boys who have become rich and famous; girls who have sacrificed themselves for some great cause—these are characters which every ordinary child aspires to play; and, conversely, wily and finally defeated chancellors, villains who are in due course properly thwarted; wicked queens who meet a deserved doom; conspirators who conspire to their own undoing—children are just as eager to impersonate these undesirables, thereby healthily expelling from their systems such incipient cupidity, spitefulness, or sadism as might otherwise be suppressed and develop into a morbid complex. For however sincerely children may admire virtue and heroism, they are nonetheless attracted to the opposites. This dual delight is shown in a play which a small friend of mine, aged ten, wrote and sent to me in the hope that I would "publish it." It is called *Edward the Black Prince* and bears this verse on the title-page—

> Once in the court of Edward III
> was born a baby
> not fat nor slim
> and this is
> the story
> I am going to tell of him.

The young author shows throughout that he is on the side of the angels, but, alas, the most vivid scenes are those which reveal a delight in violence. The opening is comparatively tame.

> Edward III. Now I will begin. I am going to make war with France, I will not lose my possessions (the court starts up with amazement) why what is the matter with ye now gentles all, ye look fair baron Royon as one who has sat on a hornets nest,
> Queen Philippa. But sure this is so sudden where will you get money for the war
> Edward III. Ah dame I will get money right enough, I'll get it from Parliament or the church, never you fear.

But in the next scene things begin to move. The Black Prince informs "Sarlisbury" that, the French having wronged us, "now we are going to wrong them the dog ha ha ha ha ha," whereupon Sir Richard: "I love to think of their blood upon my sword."

Against this blood-thirstiness, however, it is only fair to quote the piety—

> Salisbury. We will need plenty of rest tonight
> Royon. Ay, and plenty of prayers
> Black Prince. That is right we sure will.

This last phrase, it will be observed, employs modern idiom in the manner of the fashionable school of historic drama.

The average child, at least until the age of adolescence, is rarely able to appreciate psychological subtlety, and in taking historical incidents for converting into plays, the author would be wasting time and skill if he attempted to invest the dramatis personae with the finer shades of characterization. Without injuring his conception, he will find it possible to build up convincing personalities from which the more obscure or questionable features have been excised. Leave these for later study to reveal to the inquiring child. So long as the characters are not actually falsified, it is well, in choosing historical figures, to endow them with a set of easily assimilable characteristics and place them in circumstances which will most vividly display them.

Traditional stories, legends, and fairy tales are perennially popular and provide even greater opportunities than historical subjects. It is a mistake to imagine that the modern child is only interested in aeroplanes, the wireless, detective exploits, and gangsters. My own experience has proved the contrary. New fairy tales are slow to

take root, but the old are as popular as ever. They appeal to something fundamental, and even little boys who have supped on cinema excitements will quickly shed their sense of superiority if understandingly handled. Fairy tales offer chances to imaginative children to appear larger than life: the wonders of Aladdin's cave are thrown open to them; they are permitted to revel in fantasies which school-life and home-life deny them; they may engage in exploits which give them a sense of power and achievement; chivalry is encouraged, and obstacles which seemed insurmountable are always overcome in the end.

Technique

The technique of the play for children is not essentially different from the technique of the play for adults; but there are certain special limitations which should be borne in mind. The dramatist should not be too conscious of the fact that he is writing for child-actors—that might lead to the unforgivable sin of "writing down," which children rightly resent; but it would be just as absurd to write above their heads, employing words which they are not likely to understand or turns of expression which would convey nothing to them. Children are only too ready to roll off rounded rhetorical phrases from Shakespeare and Holy Writ without having the least idea of their purport. It should be an instructor's first task to see that no child utters words or phrases which it does not understand; and no playwright who has any claim at all to write for children needs to be told what words and phrases may be legitimately put into their mouths. Slang and other jargon should be used sparingly; and foreign words calculated to make a child self-conscious are better eliminated; but these exceptions apart, the author will find that there is an almost boundless richness of language open to him, and it is his own lack of skill, and not the young actor's, if he finds that his dialogue fails to trip easily from the tongue.

The length of a play for children is determined by practical considerations. The child's staying-power being less than the adult's, full-length plays are undesirable, except in the case of episodic or pageant plays in which each section is virtually a separate play; and even in these cases special care should be taken that children are not allowed to become over-tired, waiting for their turn and lingering in a state of excitement long after their own particular episode has been disposed of. Ordinarily, a play should not take longer than an hour-and-a-half in performance; this, with intervals and such habitual irrelevancies as speech-making, makes a sufficiently long entertainment, long enough for the children taking part and long enough for the children in the audience, whose power of concentration is not likely to be equal to more. For similar reasons, plays should be broken up into shorter lengths than plays for adults demand. Long acts are an excessive tax upon the young actor's powers of endurance unless they are divided into two or three scenes. Plays which are not expected to provide the main fare, may be of any length ranging from fifteen to sixty minutes, and forty-five minutes seems to be particularly suitable—not too long for the concentrated attention of a youthful audience, nor for the histrionic staying-power of youthful actors, and a manageable length for rehearsals.

Rehearsals

A word on rehearsals. When the producer is also a teacher, he must not take an unfair advantage of his position of authority. The production of a play, even when it forms part of the normal school curriculum, is a communal activity in which the producer is only one, if an important one, of the participators. Perhaps its chief value is that it encourages the team spirit, and this would be almost nullified if the producer should don the mantle of a dictator instead of working hand in glove with the young actors, drawing out their special gifts, offering encouragement whenever possible and never damping enthusiasm. In the long run the producer of a children's play, like the producer of any play, must be autocractic, but the producer with tact and understanding always persuades and never coerces, leaving the budding actor with the impression that his inspiration is entirely from within.

Some children will inevitably display more talent than others and the producer must guard against exploiting them unduly; that would be a double offence—an offence against the talented children themselves, who would be in danger of becoming conceited and giving themselves airs in the presence of their school-fellows, and an offence

against the other children who might develop a sense of inferiority. In most plays expressly designed for children there are numerous characters, of varying degrees of importance, and if the less talented are given roles which demand less skill and play them adequately, there is little danger of their feeling slighted. It would be advisable also to see that the more brilliant children are sometimes made to play unimportant parts. If the producer, taking the children into his confidence, explains that every part is really as important as every other part; that one could not exist without the other; that leading roles depend for their effectiveness upon the "feeding" which they receive from minor roles; that the success of the play as a whole is the important thing and not the success of individual actors, he will find a quick response and ready loyalty. Let the most talented youngster in the troupe see how his own cleverness trickles away ineffectively when some unready maiden fails to come in sharply on her cue, and he will soon realize how interdependent the members of the company are—and doubtless the unready maiden will be no less aware!

Arising out of this, young people are, generally speaking, fairly quick at learning their lines; where they are apt to fail is in learning their cues. Ugly gaps between set speeches are a commonplace of children's performances. It should be impressed upon them that cues are as important as lines and should be learnt as assiduously. It is almost as important to remember that a cue is sometimes a cue for silence: children, in their eagerness to demonstrate that they have not forgotten their words, are loth to allow a pause to follow a speech. The producer should be at pains to explain the significance of a pause, so that the child, when the time comes, will instinctively wait for the required length of time. When it is possible to do so without destroying the required dramatic effect, it is a good idea to fill in a silence with some movement, however slight, which may itself serve as a cue. The fixed blank expression which is prone to disfigure the face of the child actor who has nothing either to say or to do is to be avoided at all costs.

Scenery

The subject of scenery scarcely comes within my purview, but I should like to put in a word on behalf of curtains or conventional settings. Painted scenery for school performances, or for performances by Boy Scouts, Girl Guides, and the other bodies that specialize in children's plays, is hardly ever satisfactory. There is rarely money enough to pay for scenery to be specially painted, and when hired it is generally nondescript, uninspired and uninspiring, out-of-date, and completely lacking in imagination. When, as is the case at some enlightened schools, there are youthful carpenters, designers, painters, and seamstresses, who are ready to lend a hand, special scenery has a great deal to be said for it; but failing this, curtains, perhaps an occasional "flat" or screen, provide all that is necessary for a background. Appropriate costumes, the right "properties," a few pieces of real or imitation tapestry, will give plenty of scope for colourful stage-pictures, and the neutral character of curtains will at any rate ensure that the wrong ideas are not conveyed to the audience. If the required atmosphere cannot be produced by good diction, convincing acting, imaginative costumes, and artfully insinuated music, the lame attempts of hack scene-painters are not going to be of much use. The simpler the setting the more vividly must the playwright perform his share of the task. However distantly, he must follow in the footsteps of Shakespeare, whose language, unsupported by carpenter and scene-painter, brought the forest of Arden, Cleopatra's barge, and the pomp and circumstance of the courts to the bare boards of the Globe Theatre.

BUILDING UP A MIME

By M. GERTRUDE PICKERSGILL, B.A. (Lond.), L.R.A.M. (Eloc.)
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THE simplest way to build up a Mime is to practise the carriage, gestures, and general mannerisms of the Period and Race chosen; by this means the players develop the characters and create an harmonious picture. It would be well if cinema artists studied their work in this way, and spared us the annoyance of seeing modern figures deporting themselves in modern style, although wearing the costume of four or five centuries ago.

It is important that players should realize how garments should be worn and to what extent their bulk, shape, and special characteristics affect the deportment and gestures of their wearers. The exaggerated head-dress of the women in the Middle Ages and the long sleeves worn by both men and women call for a technique different from that demanded by the hoops and farthingales, trunk hose, and ruffs of the sixteenth century; a crinoline, a Roman toga, a Chinese shoe, and a suit of chain mail are all difficult to wear, but Mimers who have worn them in imagination deport themselves far more deftly when actually wearing them than would otherwise be the case.

The Stylized Mime stands in a class by itself and needs the utmost finish in every movement. Under the heading of the Stylized Mime come all the traditional stories of the *Dell' Arte* Players, who flourished in Italy in the sixteenth and seventeenth centuries. They were the descendants of the old Roman Mimes, and their scenarios had much in common with the comedies of Terence and Plautus. There is a vast literature dealing with the history of these Players, amongst which Maurice Sand's *Masques et Bouffon* (1862) and Duchartre's *La Comédie Italienne* (the revised English translation of which forms a valuable addition to our literature) stand out as important.

It is sometimes supposed that *all* Miming means the performance of plays in the conventional *Dell' Arte* manner, but to accept this narrow view of Mime would be to cut out the presentation of all our Ballad Literature and the Folk Lore which are so admirably suited to dumb show work.

Long experience has shown me that the conventional Mimes can be adequately presented only by players who have both skill and training, and attempts by the unskilful to act them result only in discouragement and lack of appreciation.

Dell' Arte Characters in the "Harlequinade"

A study of the group—Harlequin, Columbine, Clown, Pantaloon, Doctor, and Scaramouche, and their later companions—is of interest, however, in view of their influence on Shakespeare's characters. All Shakespeare's dotards (Old Gobbo, Antonio in *Much Ado About Nothing*, etc.) are directly descended from Pantaloon; the blustering Captain reappears in Pistol, while the sharp wit and sublime impudence of Autolycus stamp him as Harlequin's descendant.

The scenarios of the *Dell' Arte* troupe were rough outlines hung in the booth theatre and memorized by the players, who, whether they acted entirely in dumb show, or spoke, improvised their parts. It followed that they evolved a series of tit-for-tat conversations and a number

of familiar bits of business and signs that became a recognized part of their stock-in-trade. Some of these signs have come down to us, and are employed in all Mimes to-day. For instance, the gesture for "a lady" is the act of circling the

MONEY

MARRIAGE

face; "Money" is counted into the palm; and the third finger of the left hand indicated for

A GENTLEMAN

"Marry me." "Gentleman" is suggested by a movement of the finger and thumb down the face.

These players varied their methods of presentation. Sometimes two actors worked together, the one *speaking*, the other *gesticulating*; sometimes the subject of the piece performed by the pantomime (i.e. the mime actor) was *sung*; at other times he performed in silence, expressing the verses by his mute action (i.e. in the language common to all nations).

Few actors of modern times, and remarkably few screen artists, would stand comparison with these masters of buffoonery. Mr. Charles Chaplin alone is master of the complete art of dumb show, and of him it might truly be said: "There are gestures that have a language, hands that have a mouth, fingers that have a voice."[1]

The Japanese Players, with their combined skill in acting, swordsmanship, and acrobatism, are equally effective in the spoken and the silent drama, and the enthusiasm that their performances evolved on their visit to the Globe Theatre in recent years proved that even to those who did not understand their tongue their acting was clear. These Players have another characteristic in common with the old Italian and still older Greek and Roman players—namely, the use of masks. Only a highly trained actor can successfully impersonate a character with the additional burden of a mask. The wearer must bring his body into harmony with the sharply defined and unalterable type he represents—so that far from minimizing the need to act, the mask increases it.

I would not suggest that masks be employed in modern representations. The needs for which they were employed have disappeared, and though as a technical study they are useful, they have lost all but an antiquarian interest.

The famous *L'Enfant Prodigue* is an example of a conventional *Dell' Arte* troupe brought under French rationalistic influence, and immortalized by the interest of the theme and the admirable fitness of the music. In this case the musical accompaniment is obviously the right one—the story needs no words—it tells itself.

[1] "Nonnus" of Panopolis.

THE STAGE MANAGER: DETAIL FOR A PRODUCTION—I

By HAL D. STEWART

Author of "Rizzio's Boots," "The Blind Eye," etc.

PRODUCTIONS vary greatly from the stage management point of view. In some plays, where there is no change of scenery or furniture, there is little for the stage staff to do. Nor is there, as a rule, any great difficulty when an interval of ten or twelve minutes is allowed for a change. It is when there must be quick changes, i.e. changes within an act, when if possible the house lights should not go up, that stage management problems arise. They occur also when there are many off-stage noises or effects.

In such cases the secret of success lies in making adequate preparation beforehand. This preparation depends largely on common sense. It is impossible to lay down any set of rules that will be applicable to all productions. Plays vary too much. The matter can be summed up by saying that each individual member of the stage staff must know exactly what he has to do and when he has to do it.

The best way to illustrate what I mean will be to take a concrete instance. I propose to give full details of the stage arrangements for a production of *Twelfth Night*.

The theatre in which this production took place is constructed so that it is impossible to fly scenery. It was, therefore, decided to produce the play in curtains, and to use as few flats as possible.

Twelfth Night is written in five acts, and the scenes are—

Act I, Scene	1.	The Duke's Palace	(3 min.)
	2.	The Sea Coast	(3¼ min.)
	3.	Olivia's House	(6 min.)
	4.	The Duke's Palace	(2 min.)
	5.	Olivia's House	(18 min.)
Act II, Scene	1.	The Sea Coast	(2½ min.)
	2.	A Street	(4 min.)
	3.	Olivia's House	(11 min.)
	4.	The Duke's Palace	(8½ min.)
	5.	Olivia's Garden	(13 min.)
Act III, Scene	1.	Olivia's Garden	(8 min.)
	2.	Olivia's House	(4 min.)
	3.	A Street	(3 min.)
	4.	Olivia's Garden	(19½ min.)
Act IV, Scene	1.	Before Olivia's House	(4 min.)
	2.	Olivia's House	(7 min.)
	3.	Olivia's Garden	(2 min.)
Act. V, Scene	1.	Before Olivia's House	(26 min.)

In brackets is shown the playing time in minutes of each scene.

You will see from the above that there are eighteen scenes and fifteen changes. For the production to be successful speedy scene-shifting was essential. An interval of even two minutes between short scenes would inevitably have caused the play to drag. Some method of ensuring short intervals by means of rapid changes had to be devised.

To begin with it was decided to present the play not in five acts, but with only one interval. It was also agreed to use mid. tabs, and to play the street scenes in front of these. Act IV, Scene 1, was made a street scene, and to minimize scenery in the text Act V was altered to Olivia's Garden, there being no reason against these alterations. The programme after these alterations had been made read—

ACT I

Scene 1. A Room in the Duke's Palace.
2. The Sea Coast.
3. A room in Olivia's House.
4. A room in the Duke's Palace.
5. A room in Olivia's House.
6. The Sea Coast.
7. A Street.
8. A room in Olivia's House.
9. A room in the Duke's Palace.

ACT II

Scene 1. Olivia's Garden.
2. Olivia's Garden.
3. A room in Olivia's House.
4. A Street.
5. Olivia's Garden.

ACT II—(*contd.*)

6. A Street.
7. Another room in Olivia's House.
8. Olivia's Garden.
9. Olivia's Garden.

Fig. 1 shows the general arrangement of the draperies. Notice that there are two sets of tabs—

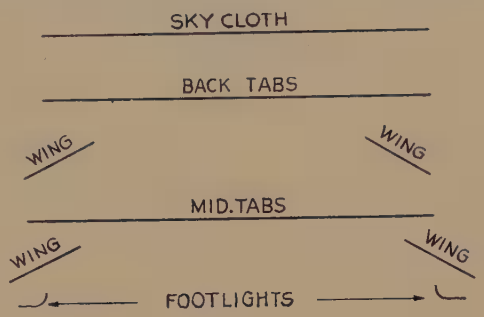


FIG. 1

mid. and back, in addition, of course, to the front curtain. For practical reasons 6-ft. flats had to be used to support the draperies that formed the wings. This was not, of course, noticeable from the front. I mention it because the wings were thereby unyielding, and made it essential that the setting and striking of furniture should be

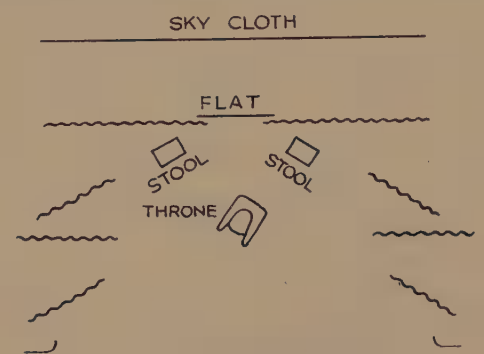


FIG. 2. THE DUKE'S PALACE

carefully planned. The mid. tabs formed an intermediate wing.

Figs. 2, 3, 4, 5, and 6 show the settings for the six different scenes of the play. I have already stated that the street scenes were played in front of the mid. tabs. No setting at all was needed for these.

You will notice that for only two scenes (Figs. 3 and 5) was the full stage used. It will thus be readily appreciated why the single long interval was arranged to take place after the ninth scene. It is, roughly, about the middle of the play, and it allows time to strike the ground row of the Sea Coast Scene, and set the rostrum, steps, and ground row for Olivia's Garden, which is first used in Scene 10. The garden

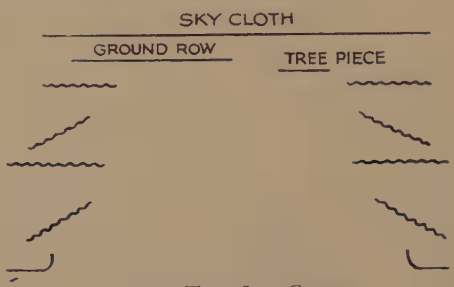


FIG. 3. THE SEA COAST

can thus remain set (as far as the pieces I have mentioned are concerned) until the end of the play, as it is the only set for which the full stage is used during the second half.

Fig. 7 is a copy of the actual notice regarding the scenery. It was posted on the stage for the benefit of the stage staff. The actual act and scene, according to the printed copy of the play,

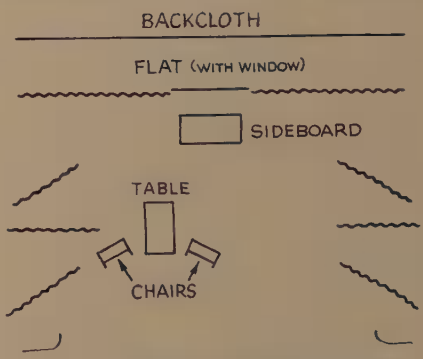


FIG. 4. A ROOM IN OLIVIA'S HOUSE

is shown in brackets after each scene. This was for the benefit of the cast, who had been accustomed, during rehearsal, to refer to scenes as they were given in the book. The playing time, which was noted at the dress rehearsal, is also shown.

Notice that there was never more than one flat used in any scene. The following arrangements were made with a view to making the changes as speedy as possible.

Both sets of tabs were on lines, and opened from the centre. Both were operated from the O.P. side. One member of the stage staff was permanently on these lines and on the front curtain. He had no other duties. Two others handled the flats—and nothing else. For the first scene the flat was held in position. It was not braced. Thus it was removed the moment the curtain fell. The back tabs were opened, the furniture was struck, and the second scene was ready, the ground row and tree piece being set at the beginning and remaining until the end

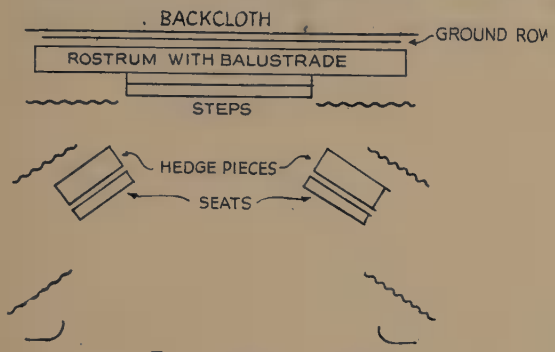


FIG. 5. OLIVIA'S GARDEN

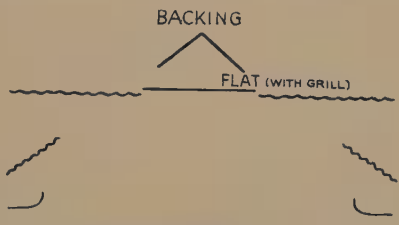


FIG. 6. ANOTHER ROOM IN OLIVIA'S HOUSE

Photo by Ray Topping, Glasgow

A SCENE FROM THE SCOTTISH NATIONAL PLAYERS' PRODUCTION OF "TWELFTH NIGHT".

"TWELFTH NIGHT"

	Times		
Scene 1.	3 min.	Duke's Palace	(I, 1)
2.	3¼ ,,	Sea Coast	(I, 2)
3.	6 ,,	Olivia's House	(I, 3)
4.	2 ,,	Duke's Palace	(I, 4)
5.	18 ,,	Olivia's House	(I, 5)
6.	2½ ,,	Sea Coast	(II, 1)
7.	4 ,,	Street	(II, 2)
8.	11 ,,	Olivia's House	(II, 3)
9.	8½ ,,	Duke's Palace	(II, 4)
	Interval		
10, 11.	13, 8 ,,	Olivia's Garden	(II, 5, and III, 1)
12.	4 ,,	Olivia's House	(III, 2)
13.	3 ,,	Street	(III, 3)
14.	19½ ,,	Olivia's Garden	(III, 4)
15.	4 ,,	Street	(IV, 1)
16.	7 ,,	Passage	(IV, 2)
17.	2 ,,	Olivia's Garden	(IV, 3)
18.	26 ,,	Olivia's Garden	(V, 1)

SETTING

Sea Coast set behind back tabs at opening and remains through first half.
Olivia's Garden set behind back tabs during interval and remains through second half.
Street always played in front of mid. tabs.
Passage flat set in opening of mid. tabs.
Scene 8 set during Scene 7 (3 minutes).
Scene 14 set during Scene 13 (2½ minutes).
Scene 16 set during Scene 15 except for opening tabs (4 minutes).
Scene 17 set during Scene 16 (6½ minutes).

FIG. 7

of the first half. The flat in the third scene was braced, but the actual bracing was done while the scene was proceeding. The flat for the fourth scene was simply slipped in front of the one already there. It lay against it, and no bracing was necessary. For the next scene it was removed. For the next (The Sea Coast) the braced flat was struck and the back tabs opened. The next scene being a street all that had to be done was to close the mid. tabs. During this scene Scene 8 was set. For Scene 9 the flat was again slipped in front of the one already in position.

During the interval the stage was set for Olivia's Garden. It was arranged that this interval should be 15 minutes. Actually, it was never more than 12 minutes, and the scene could have been set in about 7 minutes. Scenes 10 and 11 were played without a break. For Scene 12 the back tabs were drawn and the flat set as before. The seats and hedge pieces were struck, but the steps, rostrum, etc., remained in position behind the draperies. The flat was not braced, as the scene lasted only 4 minutes. For Scene 13, a street, the mid. tabs were again drawn, and during this scene the Garden was re-set. Scene 15 was another scene in front of mid. tabs. For Scene 16 the flat and backing were set behind the mid. tabs. This was done during the previous scene. Thus, all that remained to be done was to draw back the mid. tabs far enough to show the flat. During this scene the Garden was re-set.

The result of these arrangements was that no change occupied more than a minute, and many of the changes took only a fraction of that time.

SEASONAL AND SPECIALIST PLAYS

By F. E. DORAN
Secretary, Manchester Playgoers' Club

ONE of the most valuable weapons in the armoury of the theatre is the seasonal play, and it is the most overlooked. This, no doubt, is due to the fact that most seasonal plays have a religious bias, and, except for the specialist societies, the religious play does not attract many producers and casts.

The bibliography of seasonal plays is not, however, entirely limited to religious works, as there are plays for All-Hallows E'en, Armistice Day, Empire Day, May Day, Midsummer, New Year, Peace, and, of course, for Easter and Christmas. There may be added the Harlequinade plays of all sorts, and certain biographical-historical plays that are appropriate for local anniversaries and similar celebrations.

It will be gathered from this rough survey that a society with a large membership can keep all its acting members fully occupied all the year round by merely producing to a seasonal and anniversary schedule. Working on these lines, a society, if the publicity was good and the plays were well put on, would soon have more than a local following. I know of one society that went on from strength to strength each year with a repertoire of *one play only*, Benson's *The Upper Room*, which the society produced in a Holy Week during the War and at a time when

FIG. 1. MR. FRED KAY'S PRODUCTION OF "EVERYMAN"

the public was in no humour for amateur flippancies. Each year, in Holy Week, the society announced the play, and some extraordinary occurrences took place on occasion. I mention this as an isolated example of specialist work evidently fulfilling a public need. There is no reason why other societies should not

are Monkhouse's *The Conquering Hero*, Sherriff's *Journey's End*, or Neil Grant's *The Nelson Touch*, and others; for Christmas a seasonable selection can easily be made.

Having gone so far, I realize it would be easy to turn this enumeration into a catalogue of the titles of seasonal plays, but I forbear, as a list

FIG. 2. A PRODUCTION OF "THE WAY OF THE WORLD" AT THE ROCHDALE CURTAIN THEATRE

explore the possibilities of production in this field.

Let me plot a rough suggestion for a calendar year's work.

January. A New Year play.

Easter. A Passion play before Easter; Eastertide; after Easter.

June. A Waterloo play.

November. Trafalgar or Peace play.

December. A Nativity play.

For titles there is the whole range of the Nativity plays, *Holy Night* (Sierra), the St. Nicholas plays, the Harlequin Series, and others, for the first part; for Easter there are Masefield's *Good Friday*, Maeterlinck's *Magdalen*, and others, including Easter mystery plays; for June there are the Napoleonic Series, the Wellington Plays, *Disraeli*, and so on; for November there would be incomplete and would have to omit local occasions. I trust that consideration of the idea will provide at least one solution for any harassed selection committee.

Let me dwell on the more general aspects of the proposal. First, special work of this kind is definitely in the amateur sphere. Secondly, to undertake it is to play with a purpose. Thirdly, there need be no apology for selling the tickets for productions of this character. Fourth, there is the publicity value of a topical interest.

In the suggested schedule notice is taken of the broad seasons only, with Waterloo and Trafalgar plays for "'tween" shows, but there are many other possibilities, i.e. working along a narrow, but specialized, line. There are numerous avenues to explore in the presentation of drama that will keep a specialist society hard at work

for many productions. For instance, "personal" plays offer a rich and exciting choice. I have a list of nearly 200 titles before me, all personal plays, from many countries, including Mexico, Peru, China, and other places.

An international season of a number of foreign plays, each from a different country, could be

(Digressing for a moment from my main theme, I see that this schedule goes full circle: It starts with a Morality and finishes with a Morality, and as most modern authors are castigating somebody, something, or some class, the spirit is the same, though the letter may be weak.)

FIG. 3. A PRODUCTION OF MR. C. K. MUNRO'S "THE RUMOUR" AT THE ROCHDALE CURTAIN THEATRE

mapped out. A series showing the development of drama could be planned, though if this is done the plays should be produced within a comparatively short period of time, with the plays close together.

If they are spread over too long a period, or if there is too great an interval between each play, the comparative test is lost, and each play stands solely on its own merits and out of relation to the others. In some of the well-organized areas I feel sure that the Local Education Authority would co-operate to a certain degree if the plays were of the right kind. A schedule of progress of English Drama might follow the following plan—

1. A Morality and a Mystery play (double bill).
2. Early Tudor. A pre-Shakespearean or a play by Kit Marlowe, Ben Jonson, etc. (*not* Shakespeare).
3. A Restoration comedy. Congreve, etc.
4. A Tom Robertson play.
5. A melodrama. (Geo. R. Sims.)
6. A play by one of the Manchester School of Dramatists. Houghton, Brighouse.
7. A post-War play.

The steps may be long, but they connect, and definitely show how the propaganda of the early plays was steadily eliminated by the romantic tradition, which in turn degenerated into melodrama, after which the play was seized on by the intellectuals, became arid, though perhaps fruitful, and is now combining romance with propaganda, and trying to preserve entertainment value. Here, again, the shorter the intervals between the plays the better. Work in accordance with this schedule would create casting opportunities for a big membership society. Some of my less austere readers may be frightened by the apparent educational tone of the schedule, which, however, is intended only for illustration. It can still be followed through the development of English farce or comedy. There are many old farces that are well worth producing—if they are done as farces or comedies, with all the gusto of a stage play, and without any nonsense about literary values. Literature is for the study; drama for the stage. Many a good play has been relegated to the limbo of forgotten things through

being made the subject of literature. Therefore, eliminate the literary aspect, and produce for dramatic values.

The historical plan is peculiarly fascinating. Imagine a schedule composed of six Napoleon plays presenting Napoleon in many of his aspects —soldier, emperor, lawgiver, lover, husband, exile. In all Napoleon is a figure of drama. Our own history is full of dramatic figures, and a schedule could be composed on either vertical or horizontal lines; that is to say, the schedule could be of plays more or less of the same century, or in successive steps in time, as in the plan of the progesss of English Drama. The drama of the Growth of the British Constitution offers an attractive field, starting with Alfred and his union of the seven kingdoms, through John (Magna Charta), the Tudors, the Civil War, the Chartists, and even the suffrage struggle. These offer a panorama as full of conflict, excitement, romance, and colour as any work of the imagination. All these deal with the pre-War period, and since then there is a whole range of things to be shown.

This policy of history drama should not be confused with historical drama, which, quite often, is neither historical nor dramatic, but merely a sort of fancy-dress ball affair with words and situations. As entertainment, *Sweet Nell of Old Drury*, *Henri of Navarre*, and most of the St. Joan of Arc plays (G.B. S.'s play is, of course, a notable exception), are mere histrionic affairs, and more or less efficient vehicles for the exploitation of personality.

As an example of progressive history drama, select plays for three weeks, (*a*) Ronald Gow's *Gallows Glorious*, (*b*) Drinkwater's *Abraham Lincoln*, and (*c*) Eugene O'Neill's *Hairy Ape*. (*a*) deals with personal idealism, (*b*) with national idealism, and (*c*) with national practice. These three plays are true to historical fact, free from distortion of personnel, and intensely dramatic in development. They entertain and exhilarate. These are cited at random; I am sure that research would yield a much better selection.

In our own dramatic literature we have a priceless bibliography, with many famous events and persons. Mary Queen of Scots is one. Here is one of the most baffling and enigmatic persons in the history of the world. Native and foreign dramatists have used her as raw material, and presented her tragedy from many points of view. Was she wanton? Was she queen? Were Darnley and Bothwell true lovers or scoundrels? Her sister-queen, Elizabeth, was she right or wrong? A whole season's work, introducing many plays, could be devoted to this fatal beauty. Of Elizabeth herself, where can we, or where need we, stop? Then we have the greatest of them all, Shakespeare himself. The number of plays dealing with Shakespeare and his contemporaries offer many weeks' work, with a different play for each week. It is surprising that Shakespearean Societies seldom produce a play *about* Shakespeare.

Though all are not good (and, perhaps, there is something to be said against one playwright borrowing the artistic creations of another) there are the "penumbra" plays—those that circle round Shakespeare's genius and utilize his situations or characters, for example St. John Ervine's *The Lady of Belmont* (the later life of Bassanio and Portia), and *The Mousetrap*, dealing with the Hamlet players, off stage, just before, during, and immediately after the great play scene.

Of recent years the historical or personal play has come very much to the fore. To mention a few, there are Drinkwater's *Abraham Lincoln* and *Mary Stuart*, *Will Shakespeare* (Clemence Dane), and plays dealing with Florence Nightingale, Queen Victoria, Wellington, Napoleon, John Brown, Richard II, The Barretts, the Brontës, etc. Here is another line of policy, "Every play a personal play," and each one good entertainment and worth arguing about.

I have supplied enough matter for discussion without unduly elaborating the argument. In brief, there is room for "production with a purpose." A definite objective can be evolved, and so rich is our dramatic literature that any society can lay down for itself an interesting programme of work that will suffice for four or five years.

The illustrations cover three "progression" plays in time and nature. *Everyman* is a morality for the individual; *The Way of the World* is a skit on Society; *The Rumour*, international in scope, indicates the widening of the dramatic field.

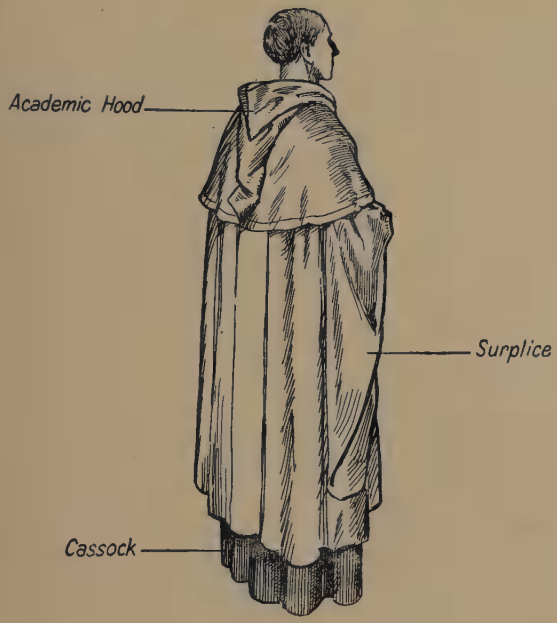
CLERGY—CHOIR AND STREET

By NEVIL TRUMAN

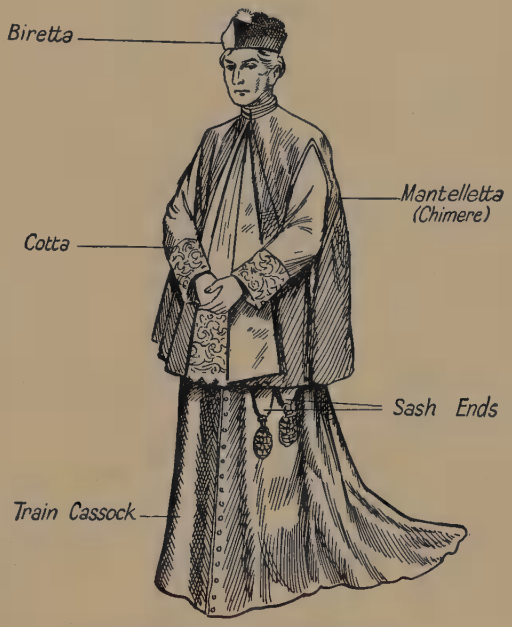
Hon. Secretary, Nottingham Playgoers' Club; Author of "The Pageant of Nottinghamshire"

BY choir dress is meant the vestments that are worn at the daily services other than the Mass. In the Medieval period these included matins and evensong, or vespers, besides the "little hours."

By Sacramental vestments other than the Mass are meant the dresses worn for baptisms, confirmations, marriages, and funerals. For these the same garments are worn, but the stole replaces the almuce or the tippet and hood. For solemn services of all kinds, both priests and bishops wear a cope, and the bishop his mitre.



PRIEST (CHOIR SERVICES)



ITALIAN PRELATE (CHOIR SERVICES)

CHOIR DRESS

The *Cassock* has been described.

The *Surplice* is of linen, reaching below the knees, and has wide, open sleeves of the shape that the name denotes. At the neck it is gathered into a circular band, which is rather wider than the neck itself. In the Middle Ages the surplice was made full, with beautiful folds, and with long sleeves. In Tudor times a fashion came in to make the sleeves identical both back and front so that their edges were true to each other. Previously the front edge was less than the rear edge, and the style was more graceful.

The *Almuce* was a dark cloth hood lined with fur, with long ends hanging down in front over the surplice, and with a roll collar. It came in about the thirteenth century, mainly for warmth in the then unheated churches. The fur part was worn outside, canons and dignitaries having grey fur, usually squirrel. The *Tippet*, in the fifteenth century, took the form of a scarf, still worn cloth-side inwards, but with a sable-fur lining turned back and rolled over from the inner edge as it lay on the body. In summer the lining was of silk. All graduates wore it. Lesser clergy wore, instead of an almuce, a tippet and hood of black cloth. The *Hood* should be of medieval shape, which was

a full cape covering the shoulders, with a small peaked hood attached to its back. This shape is much more beautiful than that of the modern hood, which has degenerated in a curious fashion owing to the wearing of wigs in later times. The wigs would not allow the narrow natural opening of the hood to pass over them, so the openings were

PRIEST (WALKING DRESS)

widened, with the result that the hood gradually came to rest half way down the back. The cape portion was narrowed till it became a mere string round the neck, the original fullness being relegated to a formal appendage on the back. To-day it is being increasingly worn in its older and more comely shape.

The *Cope* is a semi-circular piece of silk, highly decorated with bands, called *orphreys*, right along the straight edge, and with a "hood" on the back. This hood has become merely a formal semi-circular piece of velvet, decorated with embroidery. The cope is fastened in front, just across the chest, with a clasp, called a morse. This is of material, except for bishops, who are allowed to wear morses of precious metal.

BISHOPS

The *Cassock* should be of magenta or purple, double-breasted until 1850, when it became single-breasted.

The *Almuce* must be of grey fur in winter and silk in summer. Bishops in medieval times often wore, first, the surplice and then the *Rochet* over it. The rochet was a long white linen shirt, not quite as long as an alb, with loose, but not balloon sleeves. The cassock sleeve was usually turned up over it to form a dark band at the wrist. In the eighteenth century, until about 1900, the sleeves became balloon-shaped by stiffening the material, which was of lawn, till it burgeoned out in the ridiculous shape that was so often caricatured. The sleeves were attached to the chimere, which otherwise disappeared. This ballooning has passed away now, and the bishops have returned to the older type. The *Chimere* was a silk overcoat of ground length, open in front all the way down. In modern times it is sometimes

BISHOP (WALKING DRESS)

held together across the chest by a string. It has no sleeves, and when the white rochet sleeves are pulled through it, it gives the well-known "magpie" effect. No academic hoods should be worn with the chimere; they are often incorrectly added. Its colour is black satin or silk, but red ones are worn on certain high days. Bishops wear either cope and mitre or rochet and chimere, but never a combination.

BISHOPS

As Cardinal

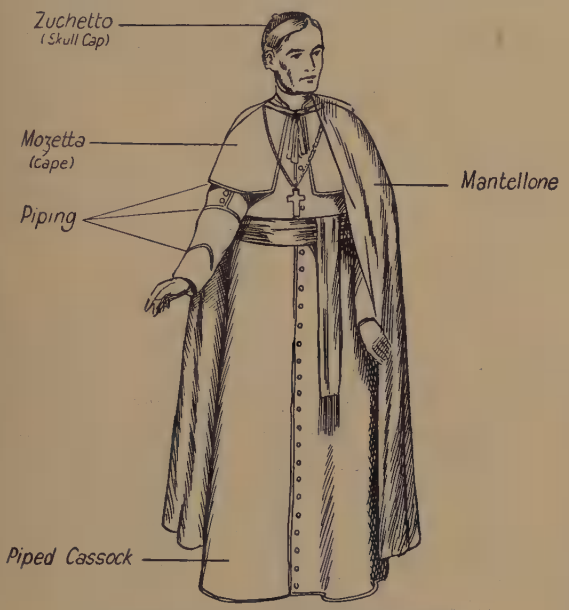
At Mass

In Choir and Processions

Outdoors

Hats

The *Square Cap* was at first of loose black cloth or velvet, its seams forming four ridges along the top, not accentuated, and it fitted with ear-flaps closely to the head. In Charles I's time it developed into the "Bishop Andrewes Cap" by widening the upper portion till it became a loose, square shape attached to a band, which fitted the head. In the Universities this process of thinning the height and widening the sides was developed until it became the modern graduate's cap, which is a mere "mortar-board" of stiff cardboard covered with cloth, and square in shape, fitted on to a stiff skull cap, longer at the back than the front, and with a long tassel on top. The tassel must be worn hanging over the front side, and *not* at the back. Another development that came about in the seventeenth



Italian Prelate (Walking Dress)

century was away from the wide, loose type of Bishop Andrewes to the stiff close fit of the *Biretta*. This is now worn by most modern clergy. It has its seams turned into stiff, high, semi-circular ridges on three (not four) sides of the top, and is collapsible. The side that has no seam ridge must be worn on the wearer's left. This is easy to remember if you bear in mind that to take it off with the right hand requires a ridge to clasp. In the Middle Ages a skull cap, rather full on top, was alternatively worn.

Hats, whether mitres or biretta types, are worn during services during readings and psalms, but not during prayers; also on ingress and egress to the choir.

The *Mitre* has already been described.

Priest (Outdoor Services)

In the Street

During medieval times the clergy were somewhat lax about wearing strictly clerical costume, and often dressed as laymen. During the medieval period and down to George III's day the customary outdoor dress was cassock, gown, hood, and square cap. Graduates also added the tippet. In Georgian times the square cap gave way to the wig, and the gown blossomed out into full bishop sleeves. The cassock was fastened by a broad waist band, and bands instead of the neckcloth or cravat were added at the neck. The cassock was of silk, at any rate for the richer clergy. The hood and tippet were not worn out of doors.

At the end of the eighteenth century this ancient street dress was abandoned, and the clergy wore dress similar to that of other professional men. This consisted of breeches, and a black, cut-away coat, a white collar and neckcloth,

and a top hat, the wide brims of which were tied with side strings to the fabric. This costume has been retained to our own day by bishops, but not by ordinary clergy.

The Roman Catholic clergy dressed as laymen from Elizabeth's day till Victoria's, after which they followed the Anglican clergy in dress.

Street dress for priests changed in Victorian times into frock coat and trousers. The headgear varied. A silk hat was worn till about the 90's, then a clerical flat felt hat till about 1914, then a black felt trilby to our own time. The frock coat has died out save on formal occasions, when it, or a cut-away morning coat and striped trousers, may be worn.

Neck-wear followed lay custom till early Victorian times, when a white neckcloth was worn; later it changed to a white bow tie. The modern Roman dog-collar came in about 1870. Below it was worn a stock instead of a tie. The stock was made of black for priests, magenta or purple for bishops, and scarlet for cardinals.

Modern Roman Dress

For bishops and cardinals an informal full dress consists of a black cassock buttoned and piped with colour—magenta for bishops, scarlet for cardinals. Many Anglican bishops follow the same custom. The cassock is single-breasted, with numerous buttons right down the centre, and with a shoulder cape, also piped, as are the cassock edges and the sleeve edges.

Full dress consists of the same cassock and cape, with a train of magenta or purple for bishops and of scarlet for cardinals.

Modern Italian modifications of the ancient dress are worn by the Roman Catholic bishops. Thus the chimere is now the mantelletta—a knee-length, wider, and looser garment. The bishops wear skull caps called zucchetos under their birettas. All are of magenta—those for cardinals are of scarlet. The cassock has a train, and lace-edged cottas supplant the surplices. Pectoral crosses depend from long chains of green cord or gold, and are fastened at the neck, the chain hanging in two loops on the breast.

SUMMARY

Religious Orders

Benedictine Monks

Cassock. Cowl (large loose gown, hanging sleeves, and hood). Black. Almuce in choir.

Austin Canons

Cassock. White rochet girdled, close-fitting sleeves. Cloak with hood.

Franciscan Friars

At first brown cassock, later grey. White cord girdle. Hood.

Dominican Friars

Black cowl. White cassock.

Abbesses

Long cowl girdled, loose-sleeved cassock. Under this tight-fitting sleeves of under dress. Barbe or chin cloth. Mantle cope-shaped. Veil. Ring optional.

Abbots

As their order. Some privileged to wear a mitre. All had pastoral staff. Ring optional.

Rosaries were worn by all orders, and cassocks were double-breasted. Modern religious habits still unchanged unless the order is a modern one.

For Choir

Priests

Cassock.
Surplice.
Almuce, or tippet and hood.
Cope—optional.
Square cap or biretta.

Bishops

Cassock
Grey fur almuce.
Surplice and/or rochet, with either—
chimere and square cap, Bishop Andrewes cap or biretta, or cope and mitre.

For Sacraments (except Mass)

Bishops and priests wear a stole, instead of almuce or tippet and hood. For state and solemn sacraments both may wear a cope as well.

For Street

Priests

Cassock.
Gown.
Tippet.
Square cap—black cloth.

Bishops

Cassock.
Chimere.
Scarf or tippet—sable-lined.
Square cap—black velvet.

PRACTICAL DATA—RACIAL EXAMPLES

By ALFRED HARTOP
Perruquier and Lecturer to Amateur Societies

THE stage representation of Greeks is generally confined to the classical types. The face is a fine oval; the forehead full and carried forward; the eyes are large, surmounted by classically curved and well-spaced brows; the lips and chin finely formed. The Grecian nose is a distinguishing feature; it is straight, with slight or no depression at the joint with the forehead—refer to Fig. 30, 1.

Women: Use No. 2 with a little No. 10 mixed; cheek colour No. 9, eyelids brown, cream, or pale tan powder. Men: Use Nos. 4 and 10; cheeks No. 8, eyelids brown, tan powder. In applying, blend the forehead a tone lighter. If nose-putty is not used to straighten the nose, place strong high-light at the junction of the nose with the forehead, flanked on each side by a right-angled shadow under the inner end of the eyebrow.

GIPSIES. A wandering race, probably of Hindu origin, varying little in type and international in character. They are nomadic, and are generally fortune-tellers, musicians, and dancers, or tinkers, rejoicing in the adopted picturesque name of "Romany." Of swarthy complexion, they are usually dark-skinned, dark-eyed, and possess jet black hair.

Use for the foundation Nos. 6 and 11, and No. 8 for toning the cheeks. Apply dark blue or grey for the shaven effect, or add a heavy, flowing moustache. Shade to produce a rugged appearance. Women should be made somewhat paler by adding No. 5 to the foundation, and Carmine to No. 8.

EGYPTIANS. Some uncertainty prevails as to the race to which the ancient Egyptians belonged, though authority conceives that existing monuments and mummies indicate that the noblemen were tall and slender, of a noble and dignified carriage, and that the women had great beauty. The shape of the face is inclined to squareness; the cheek-bones are prominent, the nose is aquiline, and the eyes, surmounted by nearly straight black brows, are large and dark.

The foundation for men should be a dark bronze, obtained by mixing Nos. 5 and 8 and darkened with No. 7. The nose carries a high-light of No. 6, wide at the bridge, and tapering towards the tip. Women can be made much lighter in tone, by using Nos. 6 and 7 with Carmine high on the cheek-bones. The curiously elongated eye seen on ancient Egyptian monuments depicts the custom of painting the eyes with kohl. This effect can be imitated by painting a black line along the edge of both the top and bottom eyelids, and, instead of joining them at the outer corner, extending them towards the temple. The eyebrows are then lengthened to correspond, as shown at Fig. 33, 7.

AMERICAN INDIANS. The American, so-called Red, Indian (Fig. 32) is a popular characterization, though often it is thoughtlessly made-up a fiery red colour. Of all the Red Indian peoples, the physically finest men are included among the Sioux tribe. The true colour is brown of a cinnamon tint; the cheek-bones are large and prominent under the eye, denoting an alert and watchful nature; the lower jaw is large and ponderous, cut off short in front; the nose is decidedly arched or aquiline, slightly flat at the tip, and the nasal cavities are of great size; the hair is long, lank, and black.

Unless a nose of nearly the right type is possessed, build it up with nose-putty. For the foundation first apply a blend of No. 9 and chrome (No. 15 is the same blend), then add enough No. 7 to obtain a coppery-brown colour. Make the cheek-bones prominent by creating a depression, running from below the inner corner of each eye and curving out beneath the bones, with a shadow of lake and brown. Then place a high-light on the bones, beneath the outer corners of the eyes. Outline the eyes with black, carrying the under lines well into the inner corners, and extend the blacked eyebrows well towards the nose. The lips are made to appear thin and compressed by colouring them just

inside the mouth. Where exposed, the limbs should be stained with a wash made of a mixture of Armenian bole and burnt amber.

Mongolian. The Chinese and Japanese show their connexion with the Mongoloid type in the familiar complexion and outline of features. The Chinese face is characterized by a forehead narrow in proportion to the width and projection of the cheek-bones. The nose is small and flattened, with a marked depression separating it from the forehead; the eyelids are not freely open, and are drawn obliquely up towards the temples, so that there is slight depression under the brow ridges, except near the nose; the eyebrows are flat and highly arched, and, like the coarse, long hair, are black—see Fig. 35. The skin is brownish-yellow. Before making up, it should be decided whether or not a pigtail wig is necessary. If a cap is worn and has not to be removed during the performance, a pigtail can be fastened inside the cap, in which case the hair about the temples should be painted-out to appear shaven. Otherwise, a blender type of wig, with attached pigtail, will be required. This should be adjusted before applying paint, and, in regard to the drag of the pigtail, secured with spirit gum. The foundation, to appear natural, ought not to be too yellow. Men should first produce a pale sallow-brown base of Nos. $5\frac{1}{2}$ and $3\frac{1}{2}$, and tone darker in shadowed areas with touches of No. 8. With foundation colour or wig paste, paint out the outer portions of the eyebrows. Then, with a dull blend of lake and light brown, narrow the forehead by shading the temples; flatten the nose by shading the ridge; hollow the cheeks with shadows beneath the cheek-bones; and paint a deep hollow, limited to the top inner corners, in the eye sockets. With No. 5, high-light the central part of the forehead to give roundness there; light up the cheek-bones under the outer corners of the eyes; broaden the nose, and give prominence to the chin with appropriate high-lights.

The characteristic Mongolian "almond eye" effect is obtained by an unusual method of lining. As may be observed at Fig. 35, a deep shadow line of lake and grey is drawn from the outer corner of each eye, extending the curve of the lower eyelid in an upward, slanting direction. The black lines marking the outline of the eyelids are then merged into this shadow, the junction being made just beyond the eye corner. A patch of high-light is then blended on the outer part of the upper eyelid, bordering on the upper side of the sloping shadow and up over the obliterated part of the eyebrow. Further to emphasize the effect, the eyebrows are painted on at an elevated angle. Instead of the usual red dot at the inner corners of the eyes, make short red lines with a downward inclination. Young Chinamen are usually smooth-faced; an elderly mandarin may have a scanty drooping moustache and a tuft of beard.

For a Chinese girl, use a foundation of No. 5, mixed with a little chrome, and No. 6. Add a touch of carmine to the centre of the cheeks, and paint the lips rather small with dark carmine. For making up the eyes, follow the directions given for men, lining the eyelids with black, instead of the usual method of painting or loading the lashes.

Japanese. Resulting from a mixture of Mongol and Malay, the Japanese male complexion is browner in hue than the Chinese. The nose is typically Mongolian, flat, and not too long, and the eyes are almond-shaped. Pigtails are less common than in China, and instead of hanging down the back, they are worn folded up and tied. The modern Japanese wear short-cropped hair, black and straight, growing rather low on the forehead—see Fig. 31, 9. The foundation colour is of Nos. $6\frac{1}{2}$ and 8, with little or no extra cheek colour. In other details follow the directions that apply to the Chinese.

The "Geisha" girl (Fig. 33, 8) is a distinctly theatrical type, and, consequently, may be made-up in a more exotic style than would be suitable for a native type. The foundation is of No. 5 with a small addition of chrome and No. 6 or No. $3\frac{1}{2}$. When applying, cover the lips and the natural eyebrows with this colour. The cheek-bones are made prominent by high-lights, and cheek rouge is placed directly under each eye. The lips are heavily painted with Carmine No. 2, but reduced to small dimensions of sharp outline. The upper lip has two points, slightly exaggerated in height, and the lower one is deep and narrow to give a puckered look. The "almond eye" effect is obtained by the method described for the Chinese and shown in colour at Fig. 35. In

FIG. 38. AMERICAN NEGRO TYPES

painting new eyebrows, start them rather low near the nose and make the slant upwards, parallel to the lines leading from the outer corners of the eyes. After powdering with Rachel, brighten with dry-rouge.

Negro Types. The negro type belongs to the woolly-haired group, and is dark-skinned, as typified by the African native. There is, however, a diversity of mixed types comprehended under the common term of negro—the North Carolina "negro," for instance, who has in his veins one-sixteenth or more of African blood. The Australians, with a skin of dark chocolate colour, may be taken as a special type of brown race. The negro, in spite of his name, is never really black, but varies from a dark chestnut to deep purplish-brown, with sometimes a yellowish tinge. The darkest hue never extends over the whole body, the palms and soles being a much lighter brown.

It is recorded that when a celebrated anthropologist saw the famous Kemble, made up with blackened face and wearing black gloves (to represent a negro), play Othello, he complained that the whole illusion was spoilt for him when the actor opened his hands.

The race most typical of Africa has a narrow skull, low forehead, wide and flattened nose, full and out-turned lips, and projecting jaws. The skin is black-brown, and the hair of the head woolly and black, but face-hair is scanty.

In make-up, the foundation colour should not be of a flat dark shade, but, instead, should be in the nature of a half-tone, which will give scope for light and shade effects. Such a tone may be obtained by a first application of No. 6½, followed by a larger amount of No. 11. The correct shape of nose may require to be produced with the aid of nose-putty. Shadows should consist of foundation darkened with black; high-lights of foundation should be lightened with No. 5. When applying Nos. 6½ and 11, blend the lower-centre region of the forehead, the cheek-bones, and upper eyelids a tone lighter than other parts, but leave the required margin of the lips entirely free of paint. Shadow the eye-sockets, connecting them with a line across the nose, and darken the ridge. Line the nostrils with black to enlarge them. Place high-lights at the sides of the nose; just above the nose between the eyebrows; and on the edges of the eyelids, excepting the outer corners. Paint the eyelashes heavily with black. Enlarge the lips with a thin coating of lake, and to make them appear protruding, add a high-light spot at the centre of each.

The powdering of a dark make-up presents a difficulty, for, if dark powder is used, all light and shade is obliterated, whilst, on the other hand, if a light tint is used a paleness results. In consequence, it is advisable to employ two shades of powder—a dark one, applied first and only over dark parts; the other should be blended to match the tone of the high-lights, and carefully applied only over the lightest parts.

In making-up for an aged negro, the foundation should be lighter, as age tends to fade the skin. The general characteristics of age require to be produced in light, shade, and wrinkles. Paint the wrinkles with black, using light grey for high-lights. If a wig of woolly white hair is to be worn, whiten the eyelashes and gum on eyebrows of white or grey crêpe-hair.

The popular "Kentucky nigger minstrels" are, of course, a burlesque type, and as such may be broadly exaggerated. The best blackening medium is "Negro Black," specially prepared not to rub off, but it will easily wash off with soap and water. To obtain the best results, the skin should be freshly washed free from natural grease and perspiration. Variously shaped spaces about the eyes and mouth may be left clear of black and filled in with wet white or grease paint.

Mulattoes, Samboes, and Octoroons. The mulatto is half-caste, an offspring of parents one of whom is black and the other white. The widely used nickname "Sambo" is given to the offspring of a negro and a mulatto, probably because such are often bow-legged. The make-up for these types should be lighter in colour than for a pure negro, a suitable foundation being Nos. 6½ and 7. The features are of a less pronounced negro cast but the hair remains black and frizzy.

A quadroon is quarter-blood, a cross between mulatto and white; whilst the octoroon, the child of a white parent and a quadroon, has one-eighth negro blood. The colour of these types is lighter than that of the mulatto. Use a foundation of Nos. 6 and 11, with No. 8 as colour

for the cheeks. In general, other characteristics may be similar to dark European types.

When further information regarding racial types and national costume is required, reference should be made to a pictorial work such as *Races of Mankind* or *Peoples of All Nations*.

Theatrical Make-up Recipes

Cold Cream—

4 oz. Liquid paraffin
1¼ „ White beeswax
2 „ Rose-water
A small pinch of borax.

Warm the paraffin in a basin standing in a pan of hot water. Shred and melt the beeswax, add to the paraffin, and whisk the mixture while it is hot. Warm the rose-water in a bottle, dissolve the borax in it, then add drop by drop to the warm oil, stirring all the time. Pour the mixture into a jar or tin and allow to cool. This cold cream will keep fresh indefinitely, and is agreeable to use.

A cheap and satisfactory substitute for genuine cold cream is a vegetable fat known as "TREX."

Face Powder. Theatrical face powders are principally manufactured from vegetable starches: arrowroot, wheat, maize or cornflour, and rice, or mineral powders: zinc oxide, kaolin (white clay), talc (French chalk). So-called "violet powder" consists mainly of powdered orris-root and cornflour, sometimes with the addition of small amounts of zinc-oxide, boric acid, or talc.

Cornflour is fine and may be used alone, but is better mixed with an equal quantity of zinc oxide. A better powder of more transparent quality is obtained by blending

Kaolin	35 parts
Cornflour	35 „
Talc	10 „
Zinc oxide	10 „
Light magnesium carbonate	10 „

Coloured Powder. White powder may be tinted by adding a powdered colour pigment. The best way thoroughly to blend them is to add the white to the colour, a little at a time, and to shake well after each addition, the exact quantity being judged by trial.

A pale cream or "Rachel" tint is obtained by the addition of yellow ochre; for a deeper cream add burnt sienna. For a flesh or "Natural" tint, a cream with a suggestion of pink is required; add a portion of white to a little of both yellow ochre and Armenian bole, then add together the mixtures. "Sun-tan" shade requires a blend of white, raw sienna, and yellow ochre.

Liquid Powder. (Wet white.) There are many variations of wet white. The following is easily made from simple materials—

2 oz. Zinc oxide
1 „ Glycerine
½ „ White starch
6 „ Rose-water

Put the powders in a basin and with a spoon rub them until they are very fine, then add the glycerine by degrees, and mix to a thick, smooth paste. Pour the rose-water in gradually and mix thoroughly. The presence of starch is necessary to bind the ingredients and cause them to run smoothly and evenly over the skin. Glycerine helps the powders to mix, and it also has an emollient and soothing quality that allays irritation of the skin. This mixture results in a pure white liquid-powder, which may be given a flesh tint by adding a pinch of ochre or bole. A spot of colour from a tube of water paint will serve the same purpose.

Water Stain. To give the best results, colour washes for temporarily staining the skin require a special water base. This base contains—

Gum tragacanth	1 part
Glycerine	4 parts
Distilled water	95 „

It is important that the base be prepared by rubbing the finely powdered gum with the glycerine in a mortar, then pouring in the water until a mucilage of uniform consistency results: otherwise the gum, which acts as a binding agent, will not dissolve.

Suitable colour pigment, in powder form, is then added to the base, about 20 parts of pigment being used for each 100 parts of mucilage.

Pigment	Colour
Vegetable black	Black
Raw umber	Dark brown
Burnt umber	Reddish brown
Armenian bole	Strong red
Raw sienna	Light brown
Burnt sienna	Yellowish red
Dark ochre	Brownish yellow
Yellow ochre	Dull yellow
Fuller's earth	Sallow cream
Zinc oxide	White

LIGHTING PLOTS

By C. HAROLD RIDGE, A.R.S.M., D.I.C., AND F. S. ALDRED, A.M.Inst.C.E.
Consulting Engineers

ATTENTION may again be drawn to the separate use of the acting area lanterns.

We have seen how T. and N. were used in Act III, Scene 1. In "Act IV, Scene 1, the 'Prison' Scene," N. again was brought in on the entrance of the executioners with the brazier, which stood immediately below it. The only other lighting required here was an O.P. perch flood with No. 7 for general illumination, and spot *G* on the central steps and magenta-coloured door above them.

Acting-area *S* was useful alone for the torch-light discovery of Arthur's body in Act IV, Scene 3. *P* alone was suitable for the dying king in the last scene. Fig. 76 shows the last moment of the play. Actually, the whole stage was dimmed, leaving a warm sunset glow behind the ground row, a white spot on Prince Henry (centre), and shafts of white light on the uplifted swords.

Finally one difficulty presented itself in Act V, Scene 1. There was no time to reset the original palace rostrum as in Act 1; only the throne could be set in a centre opening in the curtains. In this case a new atmosphere was created with a surprisingly effective background by using the red circuit in No. 4 batten and green in the ground floods.

FIG. 76. FINALE OF "KING JOHN" O.U.D.S. PRODUCTION

It is hoped that this restricted sketch of some of the lighting ideas may stimulate imaginations.

The second play, *The Fantasticks* (*Les Romanesques*), has been chosen because the method of production, although presentational, like that for *King John*, called for totally different lighting.

In *King John* the lighting was chiefly directional, whereas in this case the scheme was generally one of flooding with light of different colours. A foreword in the programme said that the period of the play is "any you like, provided the costumes are pretty enough." This direction emphasizes its romantic character, which was admirably sustained by John Lear in his design of the scenery and costumes, the latter after pictures by Fragonard. It also gave the key to the lighting, which, to be in keeping, had to be soft, unobtrusive, and free from sharp contrasts of colour or intensity. Such lighting can be obtained by even flooding, using those mediums the colours of which enhance those in the costumes, and, at the same time, soften the light itself.

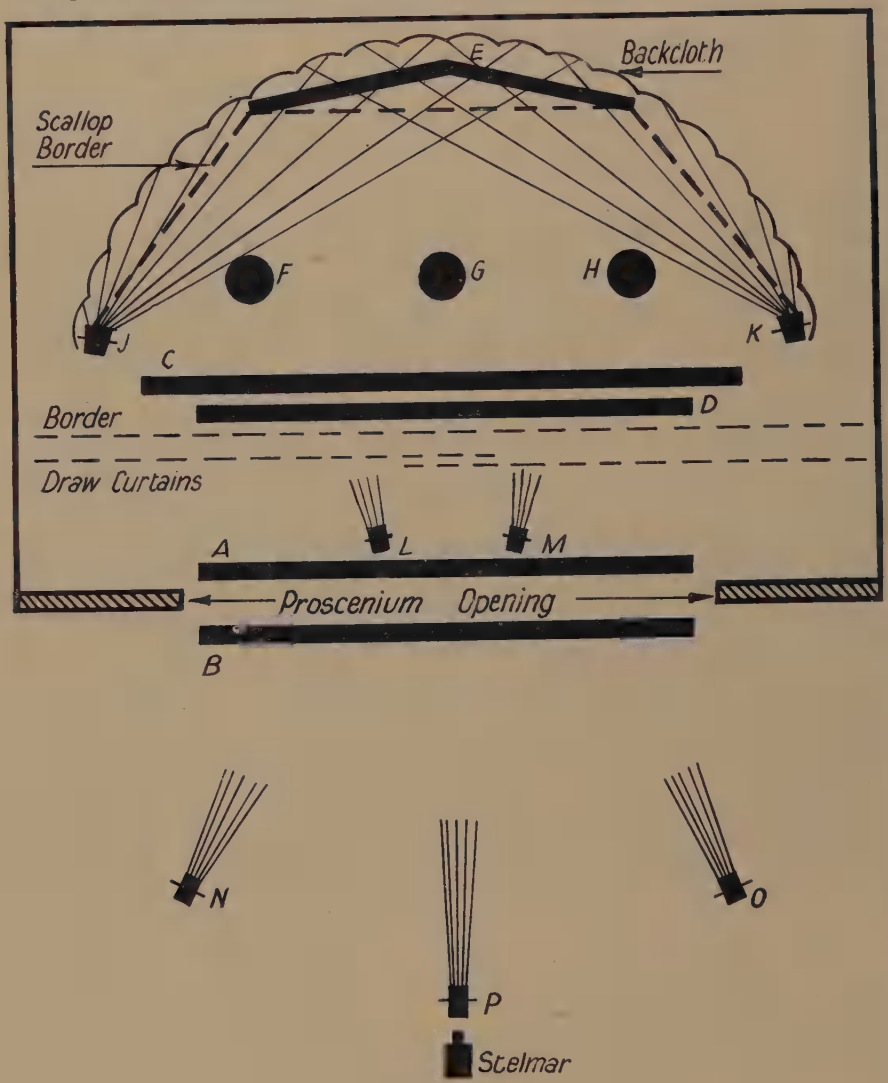


FIG. 77

Except for minor alterations in the disposition of stage properties, the three acts of the play are played within the same garden scene. The original design made use of a cyclorama, but one of plaster not being available at this theatre, instead of using a backcloth, stretched on a curved frame with its inevitable creases, a gathered cloth of plain unbleached canvas was hung from a curved rail 18 ft. above the stage. This was allowed to hang gracefully in its own folds, and the top was masked by an unpainted border of the same material with a scallop edge. When flooded with coloured light of delicate pastel shades, this cloth formed an effective background, in keeping with the atmosphere of the production—probably a better one than would have been the case with a solid cyclorama.

The stage lighting equipment at this theatre included four compartment type battens, three of 30 and one, the up-stage batten, of 40 compartments. Fig. 77, a plan showing the relative

position of the draperies and lighting units, will be of assistance in following a description of the lighting of this production. *A* represents No. 1 batten of 30 × 100 watt compartments. It was wired in three circuits, each having a dimmer, was divided into two circuits of alternate 100-watt lamps with No. 24 (dark green) and No. 14 (ruby) mediums, and with frosts to diffuse and spread the light. The remaining batten was used at *E* as a ground batten set at the foot of the back-

FIG. 78. "THE FANTASTICKS," LYRIC THEATRE, HAMMERSMITH, 1933

and the mediums used in the respective circuits were No. 18 (middle blue), No. 16 (moonlight blue), and No. 9 (middle salmon). *B*, the footlights, also of 30 × 100 watt compartments on three circuits with dimmers, had No. 2 (light amber), alternating with No. 33 (dark amber) mediums in one circuit, and No. 32 (medium blue) and No. 9 (middle salmon) in the others.

C and *D* were a 40 and a 30 compartment batten respectively, used for the lighting of the back draperies. They were slung one above the other on a set of lines half-way up stage, and tilted to throw their light on to the cloth only. All the compartments in *C* had No. 20 (deep blue) mediums, with 100-watt lamps, whilst *D* cloth, and used for bottom lighting behind a ground row, with 100-watt lamps and No. 19 (dark blue) mediums.

Instead of using the liquid dimmers normal to this installation, the circuits in *C*, *D*, and *E* were transferred to a temporary switchboard having wire-wound dimmers of the type shown in Fig. 53. This gave a wider range of colour mixing owing to the finer grading of the dimmer stages, and simplified the reproduction of the lighting tones as fixed at the lighting rehearsals, which are not easily maintained when using liquid dimmers, the resistance values of which are apt to vary owing to evaporation and adjustment of the electrolyte.

Above batten *A* were two 1,000-watt spot lanterns *L* and *M* with No. 2 (light amber) mediums directed on to positions in the acting area, as were also two similar lanterns, *N* and *O*, mounted on the balcony front in the auditorium, fitted with No. 18 (middle blue), and a third one *P* in the centre with a No. 3 (straw) medium. These lanterns were directed on to the principal characters, and used as occasion required for emphasis, by bringing out the costume colours rather than by the effect of increased illumination. They were, in fact, generally used at half check to limit their luminosity.

Three 1000-watt acting-area lanterns, *F*, *G*, and *H*, were fixed at a height of 20 ft. above the stage. Having a dispersion of 45 degrees, they were each capable of illuminating an area 16 ft. in diameter at stage floor level. During a ballet, some figures wearing costumes in which red predominated were grouped beneath *F*, and a No. 25 (purple) medium, which brought out the red most effectively, was used. Lantern *G* was used throughout the play on the lovers, Sylvette and Percinet, when they were within its area. It had a No. 3 (straw) medium, which gave the impression of a golden light around them. The remaining lantern *H* had a No. 17 (steel blue) medium for a moonlight effect when the remainder of the stage was practically in darkness.

It will be noticed that mediums approaching the three light primaries were used in battens *C* and *D* for lighting the backcloth. It was, therefore, possible, by mixing the light in suitable proportions, to obtain coloured light of almost any shade. With the exception of night effects during a part of the play, these draperies were generally flooded with pastel tones, varying to suit the mood of the play as it progressed, but with no attempt at realism. An interesting feature in this production was an intermezzo played by the orchestra when the stage was empty. It began with full stage lighting, and ended with the lighting ready for the following night scene. During the transition the two 1000-watt flood lanterns *J* and *K* at the ends of the backcloth, fitted with No. 14 (ruby) and No. 20 (deep blue) mediums respectively, were brought up, and combinations of these two colours playing on the sides of the folds in the cloth with the changing lighting from the battens themselves produced beautiful coloured lighting effects that had some relation to the music and were, in effect, a form of the colour music that is striving to establish itself as a definite art form. Short interludes between scenes were played in front of plain canvas draw curtains, upon which was projected a design of cypress trees, and players taking up positions in front of the open parts of the design were well lighted. This projection was from a Stelmar Lantern (shown in Fig. 32) placed in the gallery, and using a 30-volt 30-amp. lamp. The design was cut out of sheet copper and placed in the gate of the lantern as a stencil, measuring about 3 in. by 2 in. A medium of red and green gelatine halved on the vertical centre was placed in front of the lantern, with the result that the projected design had fringes of these two colours while the open portions were yellow.

The play concluded with some verses in the form of an epilogue, with musical accompaniment, spoken by Sylvette standing in the centre of the stage with the principal characters grouped on either side. During this epilogue the lighting was slowly dimmed out, beginning with the front spots, battens, and footlight. After this the acting-area lantern *G* was dimmed down, leaving the group in silhouette against the background, which itself was taken down to a pastel green shade, fading into darkness as the last word was spoken. Fig. 78 is a reproduction of a photograph of the silhouette when all the lighting other than battens *C* and *D* would normally have been dimmed out. In reality the effect was more attractive than the reproduction suggests, because some special lighting has been added for photographic purposes to illuminate the figures in the background. Unfortunately, these lights have also caused shadows of the garden arches to be thrown on the background, which the actual stage lighting most carefully avoided.

A description of the lighting of this play, particularly of the interlude, may convey the impression that it was a firework display—the very last thing of which the authors would wish to be found guilty. Some effects, for instance the intermezzo, were carried out when there were no characters on the stage. The general aim was to implement the fairylike mood of the production.

HOW TO MAKE COSTUMES OF SPECIAL PERIODS

By CONSUELO M. DE REYES

Producer, Little Theatre, Citizen House, Bath, and Everyman Theatre, Hampstead; Lecturer in Drama, University College, Exeter

MANY dramatic companies may find the purchase or loan of armour difficult and expensive, but, here again, much can be successfully improvised by the company costume-maker. Leather cloth, either plain or stencilled in scales, can be obtained cheaply from several firms. Silver and gold American cloth can always be used for making armour, or plain American cloth painted with aluminium or gold paint will produce a solid appearance. Another method is to cut scales out of such cloth and to sew them on to any plain grey or buff material, such as canvas or linen. Such garments have the added advantage of being easy and comfortable to wear.

Stencilling forms one of the most fascinating methods of decoration, and gives scope for infinite variety on the part of the artist-designer. Beautiful stencil designs can be collected from ancient statuary, brasses, pictures, etc., and a stencil album should be the treasured possession of every company. Stencils themselves are easily made, and should be cut in stiff, water-colour paper or out of thin card, dipped in olive oil to toughen the material, or oiled paper can be purchased.

The use and beauty of classic drapery is by no means confined to Greek or Roman costume. Its principles can be adapted in many ways to modern, decorative costumes, as well as to those plays of Shakespeare and other dramatists that are directly concerned with stories of Greece or Rome.

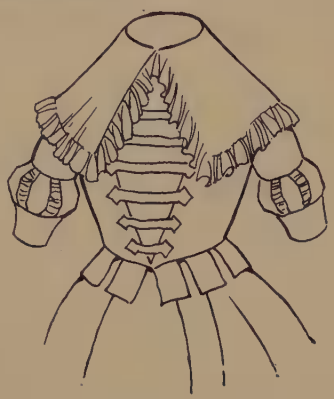
In dealing with the medieval we approach a period that is the richest of any in decorative possibilities. It dealt in bold design, in beauty of line, in brilliance of colour, and the scope for an imaginative designer of stage costume is infinite. Start by getting certain fundamental forms and types well in mind, and play freely upon them. You will then be far more likely to produce the atmosphere of your century and an artistic unity of idea than by copying over-carefully actual illustrations of the period, though those should be thoroughly studied. Soak yourself in the period and then see what will come, not out of books, but from your own brain and hand. It is a fundamental principle in art that, as Ruskin pointed out, imitation is not truth; a copy is a lifeless thing, and so makes no impression on the mind. Moreover, in an art that is essentially spectacular and viewed from afar off, it is essential to simplify, strengthen, and exaggerate.

FIG. 1. SIMPLE DRAPERIES USED IN THE PRODUCTION OF JOHN MASEFIELD'S "COMING OF CHRIST" AT THE EVERYMAN THEATRE

The best sources are the great galleries—the Flemish and Italian masters, and, in our own country, the makers of illuminated manuscripts. Try also to see the decorative use made of such models by modern artists. Read the vivid description in Chaucer's *Canterbury Tales* and Langland's *Piers Plowman*. It is well also from the practical point of view to review the possible materials that are available without fresh purchases; otherwise, you may design a set of dresses that cannot be made without great expense, and you will then probably have to fall

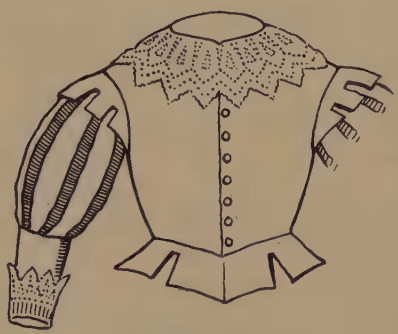
back on the odds and ends when financial resources are exhausted, and when using them in their right place and with good effect is an impossibility.

Do not make the mistake of mixing types of dress or material that kill each other. Often in an amateur company three or four principals are



LADY: PERIOD OF CHARLES I

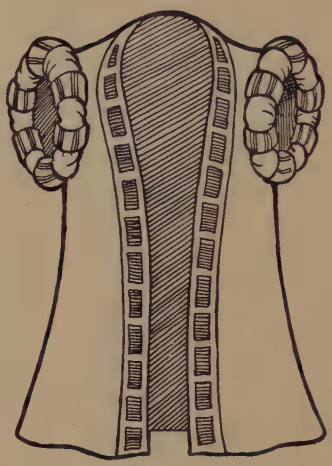
elaborately and richly dressed, while the rest are obviously clad in someone's evening gown or the dining-room table cloth, which is lent on condition that it is not cut! The same amount of money, spent evenly on simple materials for the whole cast, would have produced a definite



DOUBLET, 1660

scheme of style and colour. Choice of colour and decoration will give the necessary value to the principal characters.

For the earliest Barbaric or Saxon dresses, rough woollen materials should be used. Dyed hessian is admirable, and carpet braid makes good borders. Simple, bold designs can be stencilled or applied in material. The characteristic plaited patterns of Celtic design are among the most beautiful in the world. Large, heavy clasps made of coiled blind-cord, gilded or silvered, or of roughly beaten pewter over a tin or wooden disc, are most effective. The men's tunics become shorter, especially in Italian and French costume, where they often reach just below the waist, and are tightly belted. Older men, courtiers, and members of learned professions, wear long gowns, often bordered with fur, and reaching to the ankle; these can be slashed up to the knee or



GENTLEMAN'S TUDOR SURCOAT

waist. The surcoat is also most characteristic and of complete simplicity in design.

Cloaks are draped and caught on one shoulder, or hang evenly all round, and are held across the breast by clasps and a chain or band. Tunics and gowns are loose and flowing, with no shaped armholes; they are girded with wide belts or heavy girdles hanging low in front.

Men's belts can be cut from leather obtained from a saddler or a leather-dealer, or from gold and silver American cloth. Girdles for robes can be made of thick rope, gilded or bound over and over with gold tinsel braid or coloured ribbon or material. Remember that the leg coverings are loose trousers or bindings of materials, bound up with narrow thongs of leather, braid, or even grass-rope. The tendency in later reigns was for dress to become more closely fitting to the figure, both for men and women. Cutting and shaping become more and more elaborate. With tight undergowns, flowing sleeveless overgowns are

worn of a different colour and material, or long hanging oversleeves, often with edges cut into fantastic scallops and points, and lined with another colour. Close-fitting jackets with curved fronts edged in fur were a later innovation.

Shoes are flat soled, pointed, made of soft leather or cloth to match the costume, and often laced on the inner side of the foot. It is wise to cut the uppers in making these, and to get a shoemaker to cut a sole and to stitch them on, or they can be made in soft felt, and a loose sole worn

LADY'S DRESS OF PERIOD, 1750

nside. This method works excellently, unless a material sound of footsteps is needed, when real soles are essential.

Jewelled and decorated belts are an important feature, and make the style of a costume. Hats pass from the cape-hood to the pointed cap, the point then grows longer, until, having reached an absurdly impractical length, it is wound round the hat as a kind of turban. All these are easy to make of material to match or contrast strongly with the doublet.

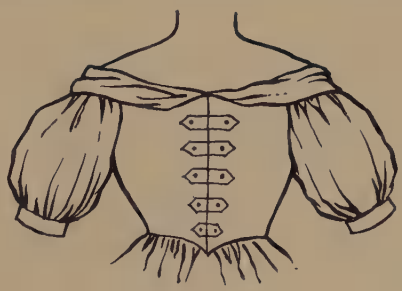
Hoods are worn out of doors by women. Indoors, the hair is first worn loose or in two braids, then veiled, a plain band being tied round the head, and again in netted coils over the ears. Later, the wimple covers all the hair, and the gorget fits closely round the face, and elaborate high, conical, or two-horned head-dresses are worn with the veil thrown back over them.

Cloaks remain long and semi-circular, caught and clasped across the front. The wildest moment of exaggerated and fantastic dress is reached in the reign of Henry VI—a period of reaction after the strenuous wars and high tension of the days of Henry V.

The Renaissance and the influence of Italy

TRUNKS

spread over the world and amplitude and magnificence increased. Rich materials came from the East and from Flanders, and florid and beautiful patterns from Florence. These cover the whole gown and are not merely borders. For the first time a definitely cut waist-line appears in male



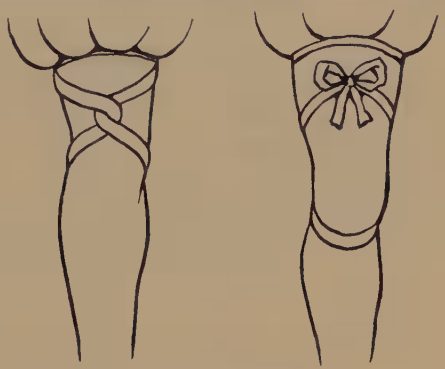
CHARLES II: LADY

and female dress, with a fitting bodice into which heavy full pleats are set, forming skirts to both men's and women's dress. Wide-shouldered, sleeveless gowns bordered with rich furs are worn over them, and begin to give the appearance so familiar to us all in portraits of Henry VIII.

For fourteenth and fifteenth century dresses the use of silk and cotton is appropriate, but let

them be lined, or floppiness and bad draping will be the result. Curtain fabrics will be invaluable; woollen and artificial silk brocades and striped poplins give excellent effects.

Of great use also are the brilliant striped, checked, and spotted sateens and cottons, as tunic and trunk materials and as borders to plain material. Large bold floral designs can be cut



Cross Gartering

from other patterned materials and applied. Black velveteen is of much use; I would again emphasize its value in any colour scheme. In designing for a play, try to make a coherent colour scheme; suggest the mood of the characters or of the scene by the colours; let two groups be kept in contrast to one another where the play demands it, as, for example, in the Trial Scene of *The Merchant of Venice*. Remember, hardly any colours "clash" if they are definite enough—a bad match can offend the eye, but rarely a contrast, even such colours as are popularly supposed to conflict; scarlet and crimson can be magnificent side by side, and black used judiciously will harmonize with everything.

With the Tudor and Elizabethan periods we reached an epoch when rich materials, jewels, and decoration were most lavishly employed, often with effects that were more fantastic than beautiful. Clarity of design is obscured by a mass of detail—the ultra-fashionable styles are frequently grotesque. At the same time, there is an undoubted fascination about the cut of Elizabethan garments, and the period must always have for Englishmen a special significance, as it is that of Shakespeare. We know that in Shakespeare's day his plays were represented in contemporary dress, and many producers adhere to the tradition of playing them still as they would have been done at the time, while others, carrying the Shakespearean method to its logical conclusion, dress them in present-day costume. Others, again, dress each play according to the period and country of the story concerned. All these methods are legitimate, but in any case many of the plays remain indissolubly connected in our minds with Elizabethan dress. Again, in these days of local pageantry, few are the districts of England that cannot boast some association with the great Queen or with some of her famous associates. The rural life of England calls up before our eyes an Elizabethan crowd of holiday-makers in gay attire.

We have seen that both men's and women's dress tends to become gradually more and more close-fitting to the body, while the waist-line becomes accentuated. The women's skirts are full and set in pleats into a separately cut bodice. The men's doublets becoming shorter until a small basque only is visible below the waist, follow the fashion already in vogue in Italy. The trunk hose become an important decorative feature. They are made short and full, and banded with different coloured material. This originated in their being made with a separate lining. The outer material was then slashed to reveal the different colour of the lining. Eventually, the full trunks were of one colour, loose bands attached at waist and leg band of a different colour and material being applied as a decoration. Trunk hose and sleeves were puffed, padded, and stiffened.

The fronts of doublets and of the jerkin worn over the doublet were stiffened also, and frequently had the long-pointed "peascod" shape, seen in women's bodices. These were richly decorated with criss-crossed ribbons, pearls, and other trimmings, and velvet became a favourite material.

"Caniona," or tight under-breeches, reaching above or below the knee and often decorated with ribbons, were also worn. The cross-gartering we know so well in *Twelfth Night* was in vogue. This did not, as is sometimes thought, extend right up the leg, but consisted of a ribbon crossed below the knee at the back and tied in front above the knee.

Photo by Pollard Crowther

MR. HAROLD DOWNS

PLAY READINGS

By HAROLD DOWNS

Author of "The Aylesburys," "An Alphabet of Attributes," etc.

THERE was a time when creative artists would not, from several points of view could not, allow it to be known that they were interested in the theatre as playwrights. To-day some of the finest writers express themselves in play form, and their printed plays are often available before they are "released" for amateur production.

Art, it is well said, is a material creation of man which faithfully reflects the spirit of the age and its experiences, "the very body of the time, its form and pressure," as Shakespeare says of Drama. The late Henry Arthur Jones's serious contention was that English Drama would not rank as Art until it also became English Literature. Play readings bring out art and other values. Drama can teach morals and manners; it can add to human knowledge by the mere presentation of facts; it can formulate public opinion, and it can mislead public opinion. By impartial and serious treatment of serious themes it can stimulate public opinion in a healthy manner; by partiality, prompted and stimulated by selfish motives, it can become a pernicious influence; but great art neither distorts nor suppresses. The educative value of Drama is more easily impressed upon the mind than is that of many educational books. The crystallization of thought in dialogue form and the expression of that thought by human beings in a public building known as a theatre are factors that make for emphasis. Shaw would have the theatre "A factory of thought, a prompter of conscience, an elucidator of social conduct, an armoury against despair and dullness, and a temple of the Ascent of Man." Knowledge of life and mankind teaches. This wide knowledge is what Drama gives in abundance. No book, no other art, no mere spoken address, no system of education, it has been contended, can so instantly and vividly burn and brand the memory with the realities of life, and leave them for ever stamped and pictured in the chambers of imagery as can the acted play.

Participation in play readings gives significance to some of these values. Readings are easily organized, and are relatively inexpensive. They require little rehearsal. Systematically planned and carried out during the autumn and winter months, they provide facilities for keen students of the theatre to familiarize themselves with many of the latest plays, some of which are never produced in the ordinary commercial theatre. Moreover, plays that are suitable for reading by amateurs are, in some cases, unsuitable for production by them. Readings can be made so dramatically effective and artistically significant that essential limitations are unobtrusive. They constitute excellent training for actresses and actors in embryo. The use of the voice, understanding of the text, interpretation, a sense of character, the importance of pace, of nuance, of contrast; sharpening of the critical faculty, the relationship of technique to interpretation—these are values that emerge from play readings.

The method of procedure is simple. A set of printed plays can be bought or hired from The British Drama League or from specialists who advertise in *Drama*, the official organ of the League, and other periodicals. Casting is carried out on usual lines, although some limitations, such as awkwardness of movement, lack of stage presence, etc., are less noticeable in readings than in productions. When averagely competent readers are available one rehearsal suffices—but something depends upon the type of reading that is undertaken. If the readers sit or stand in a row with the book in their hands and do not introduce movements, attempt to memorize the lines or to make use of props., etc., a reading is much less trouble than that which is involved in the rehearsal and presentation of a staged reading, which "method of production" is adopted by some amateur organizations. For example, the Bournville Dramatic Society in "A Chronicle" issued in commemoration of the Twenty-first

Anniversary of the Foundation of the Society, points out that this method was adopted quite deliberately: "Briefly, it is merely the production of a play without memorization of the lines. Scenery and properties are used, but on a smaller scale than for productions proper, the actors wear costume and make-up, but they carry their books. Its limitations from the point of view both of the producer and the actor are fully recognized, but it is good practice in diction and stage management, and it teaches *stage sense*, so far as it can be taught. Above all, it enables the Society to carry out its avowed object of presenting a wide range of plays. Each staged reading is given four to eight rehearsals, generally six, so that all positions and movements are fully understood, and the actors have a grasp of their parts. Some producers endeavour to treat the staged reading as a distinct art-form, and insist on the books being visible even when the actor has learnt some of his part; others regard it as a substitute for a production proper, and take advantage of the fact that experienced actors become adept at hiding or disguising their books, and endeavour to have scenes with much action—love scenes, duels, etc. —memorized. In any event, the committee endeavours to draw a definite line of demarcation between readings and productions, and to prevent 'half and half' effects.

"The audience quickly accepts this slight addition to the stage conventions, and strangers have been known to remark that they have been unconscious of the books after the first few minutes.

"Only by this method has the Society been able to present a play every fortnight during the greater part of its existence, and find parts for so large a proportion of its membership. It must be emphasized that one of its first objects is to provide not merely passive entertainment, but activity for as many as possible of those eligible to belong to it.

"The practice of staged readings is materially helped by the curtained stage, thus avoiding complicated scene changes."

Policies and practices vary.

Legal obligations should be ascertained and met. Neither all printed plays nor all produced plays are available for reading. The fees that are payable for readings differ. Agents may withhold permission when the authors themselves are willing to allow their plays to be read. In some circumstances play readings are regarded as private: when members of the audience are members of a society, when they do not exceed in number a specific total, when there is no publicity, and so on; and in other circumstances play readings are considered to be public performances for which a full production fee is payable. The best plan is to write direct to the author's agent, when the name and address are given in the printed volume; when they are not, an inquiry sent to The British Drama League, 8 Adelphi Terrace, London, W.C.2, affiliation to which bestows practical advantages, or to the League of British Dramatists, 11 Gower Street, London, W.C.1, will produce helpful information. The British Drama League publishes *The Players' Library*, and lists of play titles, synopses, etc., are issued by agents and publishers. To keep *au courant* with publishers' announcements of plays, reviews and advertisements that appear in *Drama*, *The Times Literary Supplement*, *John o' London's Weekly*, *The Theatre World*, *The Theatre Arts Monthly*, *The Amateur Theatre and Playwrights' Journal*, and other periodicals, should be noted.

If school and similar organizations have one keen adolescent or adult who is genuinely interested in Drama and the Theatre, they can, in the majority of cases, safely follow his or her lead. Obstacles may arise. The plays that are considered by the authorities to be suitable for reading, the readers who are available for parts, the time that can be spent on rehearsals—these may be limitations, but even under adverse conditions much that is valuable in the study of Drama and the Theatre, with complementary educational and cultural advantages, can be learned.

Harold Downs

CONVENTION AND CONVENTIONALITY

By ROBERT NEWTON

THE moment we can say of something that "Everybody's doing it" is the moment that we should be most careful. As soon as an activity becomes a movement, it is taken up by people whose enthusiasm exceeds their understanding, and wherever enthusiasm is far ahead of understanding over-seriousness and imitation arise: these are the base of all conventional attitudes. Now there is little doubt that, as far as dramatics are concerned, "Everybody is doing it": dramatics are being taken up on all sides by people whose splendid enthusiasm is far ahead of their understanding of dramatic art. As a result, the Amateur Movement is, through over-seriousness, apt to lose its sense of humour, and to rely too much on imitation. This is a dangerous thing, because it means that the amateur theatre will become too respectable, too conventional. The theatre is one of those forms of human activity which is bound to suffer if it becomes too conventional: the prim good taste that conventionality breeds ignores the fundamental crudeness of the dramatic form. Therefore the effect of excessive conventionality on people whose enthusiasm for the dramatic form exceeds their understanding of it is, that it blinds them to the significance of the dramatic moment. Dramatic convention is superseded by respectable conventionality.

The importance of dramatic convention cannot be overstated. The first fact to be grasped is that a theatrical performance is not a photographic reproduction of life. Even the most realistic play by John van Druten or Rodney Ackland has to be performed in a theatre which introduces a degree of unreality by the fact that there is no fourth wall and that the audience are seated in an auditorium. Komisarjevsky says: "Nothing on the stage can be natural, because the theatre is an Art form and therefore inventive." It is in a way unfortunate that the Amateur Movement should have arisen at a time when realism was the dominating dramatic form. With realism the criticism, "How very natural," was the highest praise. The general approach to a piece of dramatic work was that, "So-and-so would not behave in such-and-such a way." Great attention was paid to detail, and there was evidence of considerable observation, but frequently that was all. At drama schools I have often asked for criticism of a scene that has been rehearsed, and in nearly every case this has been connected with details of observation and only rarely with the dramatic significance of the scene. "Mrs. Biggs posted her letter without stamping it," or "Mr. Speedwell never picked up his hat before leaving the room"—this sort of criticism is common. How comparatively rare is a criticism such as, "If Mrs. Biggs plays her 'big scene' centre stage how will she be able to dominate the scene when Mr. Speedwell comes on?" Or, "Why on earth does not Mr. Speedwell accelerate the pace when he comes on in the second scene, seeing that the play has changed from the convention of comedy to that of farce?" There is, in other words, a strong tendency to think realistically, but only a limited one to think theatrically. The latter, which is just as important as the former, depends on two things: sensitiveness to the dramatic moment, and a feeling for the conventions in which a play is written.

To make all this clearer, the expressions "dramatic moment" and "convention" need amplification. To have a sense for the "dramatic moment" is, in the first place, an instinct, but it is one that can be developed by all who have a true feeling for the theatre. The essence of giving the correct emphasis to a dramatic moment is the realization that drama is words in action, and that the action may be more important than the words. Everything that takes place upon a stage is meant to be seen as well as heard. Therefore, movement and pantomime are as expressive as dialogue. The next fact is that situation, created by contrast and conflict, is the essence of drama. A situation may be achieved by a course of events or by psychological developments, but without situation there is no drama. Sense of

the "dramatic moment" amounts to a capacity for spotting situations: not so much the big obvious ones, but the little ones by means of which the big moments are built up. These are expressed in action, so that they are not only evident to the eye and ear, but also their expression provides a pleasure that is purely dramatic.

A final word about "convention." Owing to the over-powering influence of "realism," many believe that an actual reproduction of life should be the aim of a stage performance. Such as have been drugged into this opinion are quite unaware that realism is a comparatively late intruder in the theatre. In countries where the classical influence was strong, the rules governing dramatic form were strict: tragedies were tragedies and comedies comedies. In England, ever since the medieval mystery plays, theatrical pieces have been written in various conventions. It is quite normal to find tragedy and farce side by side in an Elizabethan play. Owing to the growth of the scientific spirit, and with it the introduction of realism, modern dramatic forms are not as crude as they were. As a result the changes from convention to convention are more subtle, and therefore have to be handled more skilfully by modern producers. Many producers treat any play that is written in prose, and that deals with quite ordinary people, as though it were necessarily naturalistic. Yet how fatuous it is to attempt to play Barrie's *The Admirable Crichton* as though it were a photograph of life; the conventions of romance, melodrama, and high comedy are all found in this play. How much more entertaining the production of Shaw's *Too True To Be Good* would have been if the farcical moments had been given proper emphasis.

How is the producer to know in what convention, or conventions, a particular play is written? This, a reasonable question, is one that is difficult to answer briefly. Every good play is, or should be, based upon truth: otherwise the work is chaotic and without order. The convention of the play is determined by the degree and the manner in which some aspect of this truth is exaggerated. In a play like *Journey's End*, which purports to be a "slice of life," the aspect of truth is photographic, and therefore the convention is realistic. Even a play like *Charley's Aunt* is based upon truth, in this case the incongruity of a man dressed up as a woman. Since it is the incongruous aspect that is emphasized, the play develops from one ludicrous situation to another and is therefore a farce.

Conventionality, therefore, is not the concern of real theatre-lovers, but convention certainly is, and with it a feeling for the "dramatic moment." The slogan "Think Theatrically" cannot be insisted upon too strongly.

THE ORGANIZATION OF A PLAYWRIGHTS' CLUB

By T. G. WILLIAMS, M.A., F.R.Hist.S.

IT is strange that hitherto there has been so little organic relation between the actor and the playwright. And yet the potentialities of such co-operation will be immediately apparent to anyone who thinks of the matter. The drama of the professional stage is indeed sometimes the product of close accord. Shakespeare was, and Noel Coward is, an actor-playwright. In the minds of such men plays have often taken on their shape and structure in and through the business of acting. Many other dramatists have constructed plays round the personality of an actor or actress, in direct relation to a specific demand, with the stage itself and the character of the playgoers concretely in view. But in general most writing of plays is done at the study table, and few of the writers have any opportunity of bringing their work to a practical and decisive test. The great majority must perforce accept a verdict based on a reading of the manuscript. In consequence, literary values are easily confused with acting values. Probably this accounts for the great proportion of failures among the plays that are accepted and produced in the theatres, and for the immense wastage of good plays that remain in manuscript form, their acting possibilities not realized.

In the Amateur Movement there is, however, an excellent opportunity for bringing the work of playwright and actor into a fruitful relation. Wherever a strong amateur dramatic society has gathered some substantial measure of support from players and playgoers, there should be found the conditions necessary for the formation of a Playwrights' Club, working in co-ordination with it. Many among the actors as well as many among the members of the audience need only the encouragement and stimulus that are given by such an opportunity in order to attempt dramatic creation. The knowledge that any serious effort will at least be paid the compliment of being given a careful reading by players cast for the parts, and that it may possibly earn the still greater compliment of being properly rehearsed and produced, is an incentive of the greatest value. My purpose is to set forth some of the practical considerations that experience has shown to be important in the conduct of the activities of a Playwrights' Club organized in close relation with a play-producing society.

Membership

Membership of the Playwrights' Club will be of two kinds: (1) author; (2) associate. The associate members will in general constitute the critical audience, having themselves no inclination to write, but contributing nevertheless by constructive comment and discussion to the work of dramatic creation. The subscriptions payable by members need not be large, because the expenses of running the Club will be trivial. But the writer-members will enjoy the greater privileges, the associate members being much in the position of patients who lend themselves to treatment for experimental purposes. It is appropriate, therefore, that the playwrights proper should pay a much higher subscription than the rest.

Procedure at Meetings

A description of the general procedure will suggest what officers will be required. Meetings will be held, say, fortnightly or monthly. Before each meeting the typed manuscript of the play or plays to be read must be multigraphed, so that separate copies are available for each member of the cast with two or three over. The manuscript must be in correct format.

In the preparation of the typescript a standard form should be prescribed. Quarto sheets of fairly thick paper will be found to be the most convenient in handling. All typing should, of course, be on one side only and double-spaced. There should be a generous margin, say of 2 in., on the

left, and the pages should not be too crowded at top and bottom. The act and scene should be indicated on every page at the top right corner, and, in addition, the pages should be numbered consecutively. The names of characters, description of settings, stage directions, indications of "business," entrances and exits, and all such instructions ought to be picked out by underlining in red ink; for the names of characters capitals only should be used. The acts should be bound separately, each set of folios being provided with a title page giving the name of the play, the number of the act and scenes, and the author's name and address. The whole should be contained in some kind of portfolio which would allow of the extraction of one act at a time. Attention to small details of this kind will be found to add considerably to the pleasure and effectiveness of the reading, and will, moreover, be of material advantage if and when the play comes to be marketed.

Author members with experience of acting will in rotation take over the responsibility of casting, but associate members may be called on in turn to render service as readers. Each member of the cast will read the whole play in advance of the meeting. The "caster," or pseudo-producer whom we shall for convenience call simply the producer, will sit with the readers to call the acts and scenes and to read out the stage directions.

The reading cast will sit in a semi-circle facing the audience, the members of which should be provided with notebooks and pencils. It is not necessary that a stage should be used, unless the audience is large. An ordinary room, furnished with chairs and a table or two, is usually sufficient. The producer reads: "*Act* 1. *Scene* 1. *The curtain rises and reveals a stockbroker's office . . . The telephone bell rings. Enter the Junior Clerk, a . . . young man of twenty.*" Whereupon Mr. Brown, cast as the Junior Clerk, stands up book in hand, comes forward a step or two and reads his lines. Similarly, with each "entrance." Each reader remains standing until his "exit," when he sits down again. There is little "business" except such as can be improvised by a reader, book in hand. So the reading goes on to the end of the play.

The discussion will follow immediately after the reading of the play, a rigid time-table being set, in order to ensure that, in the event of the meeting being called to consider more than one play, none shall be crowded out. The producer will preside over the discussion, which should range over such matters as plot-structure, characterization, dialogue, motivation, atmosphere, acting-values, and so forth. The producer will make rapid notes of the points raised and attempt to sum up the general verdict. The author, too, is usually present and will join in the discussion, but occasionally it is found that the author will prefer anonymity at this stage. If so, there is no reason why his wishes should not be respected.

The Question of Production

When a reasonable number of plays has been in this way read and discussed, the question of production will probably arise. This will be the most difficult part of the work of the Club. It is likely that only a few plays will in the opinion of the members merit production in their original form. Plays that after reading have been considered to have merit sufficient to justify production will next be re-considered by a panel of the most experienced actor-members who will have the producer's summing up of the discussions before them, and a final choice will then be made. It is necessary that there should be a considerable degree of unanimity at this stage, because the play must be enthusiastically produced if it is to have a fair chance.

The value of co-ordination with a play-producing society is now obvious. Many members of the Playwrights' Club will also probably be active in the work of the parent Dramatic Society, and therefore in a position to recommend that the chosen play be produced as a part of the regular season's programme. The rules of the Club will give the members the right to arrange for a production of the play in any way that is deemed expedient, and the playwright-laureate will not be entitled to withhold his consent. Nor will he, of course, charge the Club a royalty. In certain circumstances, the licence of the Lord Chamberlain may first have to be obtained.

The question of the expense involved in the production of an original play needs to be carefully considered. Cheapness ought not to be allowed to weigh heavily in favour of one play

as compared with another that might necessitate greater expenditure in costumes and properties. Ideally, plays should be chosen for production on their intrinsic merits only, and the Committee should be resourceful enough to discover or invent ways and means of presenting the plays of their choice without unreasonable stinting. For such a purpose, a reserve fund might be built up gradually, and in a difficult situation the author might be allowed to guarantee the Club against any loss incurred beyond an agreed sum. Much would depend, however, on the relations between the Playwrights' Club and the parent Society if such existed. Should the Playwrights' Club have no backing such as a successful dramatic society might give, it must needs proceed more cautiously, and endeavour to extend its associate membership until it is assured of an adequate amount of support for its productions.

Nothing has here been stated about some of the more specialized arts of the playwright, for example, the writing of film scenarios and of radio plays. Eventually it is probable that sections of the members of the Playwrights' Club will be formed for mutual aid in acquiring the technique of such writing. But it must be remembered that the method of the reading-circle is far less suitable a process for the discovery of good work of these specialized kinds, where mechanical contrivances play such an extremely important part.

The Club, as it develops, will doubtless soon devise other means of serving its members. For example, it may gather a collection of books on the craft of the dramatic author, on criticism, on the arts of the stage, and so forth; the collection should also include the works of the principal dramatists. The books will be placed in charge of a librarian who will issue them to members, but never without a written receipt. The librarian, too, will keep a file of copies of plays submitted by members and read at the Club's meetings.

A further service may be offered in the shape of advice on agency. A sub-committee set up to collect information regarding the legal and financial aspect of the marketing of dramatic rights will gradually acquire expert knowledge of which other members may avail themselves. Contacts will be gradually established with agents, producers, and managers, and the inexpert individual member will enjoy some protection from his association with the rest.

Exercises for Beginners

While it does so much for the practised writer, the Club would do well to give some thought to the question of the best method of encouraging first and early steps in dramatic writing. It may be found that an evening devoted to the reading and criticism of a number of miniature and apprentice attempts to dramatize a given theme, say, an historical episode, or a fable of Aesop, or a *cause célèbre* agreed upon in advance may yield good results. Here the plot and the characters are given and the exercise will be in devising structure and dialogue. At another time the general idea only may be suggested, the writers being left to invent the characters, the *mise en scène*, and the rest. A useful elementary exercise would be to take a conversational chapter in a novel and to recast it in dramatic dialogue. A more difficult exercise would be to devise an alternative last act to a given play. All such efforts, however limited in intention, should be read at the meetings of the society and considered as seriously as full-fledged work. For the Playwrights' Club will not be wise to forget that it has an educational function to perform, and that such early encouragement may produce rich dividends in due course.

The following suggestions for a draft constitution are offered in the hope that they may save organizers a little time and serve as a framework to which details may be added to meet special conditions. It will conduce to smoothness and efficiency if a copy of the full constitution is handed to every member at the time of joining.

SUGGESTIONS FOR A CONSTITUTION

Name. The name of the Club shall be "The . . . . . Playwrights' Club."

Objects. The objects of the Club shall be to provide members with the opportunity of hearing their plays read and discussed, and on certain conditions of having them performed in public. The Club shall, in addition, give to members advice on the marketing of plays.

Membership and Subscriptions. Membership of the Club shall be open to . . . . . and shall be of two kinds: (1) author membership, (2) associate membership. The subscription shall be . . . . . per annum for author members and . . . . . per annum for associate members.

Officers and Committee. The Officers of the Club shall be as follows: President, Vice-Presidents, Honorary Secretary, Honorary Treasurer. The Committee shall consist of the above and . . . . . other members, elected at the Annual General Meeting.

Meetings. Ordinary Meetings shall be held at . . . . . on . . . . . .

Submission of Plays for Reading. Each member shall be permitted to deposit with the Secretary one play at a time. Readings of plays shall be arranged in order of submission, except as otherwise decided by the Committee in special circumstances. No member shall be allowed to submit a second or subsequent play whilst one of his plays is still on the waiting list. Plays must be typed in regular format, of which particulars may be obtained from the Secretary.

Casting of Plays for Readings. The Committee shall appoint a panel of members who shall in rotation be entrusted with the responsibility of casting plays for reading. One member of the panel shall undertake the casting of all plays to be read at any one meeting. The casting shall be done at least two weeks before the date fixed for reading. The author shall provide a sufficient number of copies of the play and shall allow one copy to remain in the hands of the Secretary for the use of the Committee for a period of . . . . . months after a reading. Should the author so desire, he may request that the play should be read by one member only, nominated by himself.

Selection of Plays for Production. The Committee shall take note of plays which on reading appear in their opinion to merit production. These plays may be further submitted to a competent adjudicator for a considered opinion, but the Committee reserves the right to an independent judgment and its decision regarding production shall be final.

The Production of Plays. The Committee shall appoint for the purposes of each separate production a Producer, and such other officers as may be considered necessary. These shall be drawn from the membership of the Club. The casting of plays chosen for production shall be jointly undertaken by author and producer. It shall be permissible with the consent of the Committee to invite persons who are not members of the Club to undertake acting parts.

Expenses of Production. The expenses of production shall as a rule be borne by the Club, but should the production of a play which is otherwise suitable be vetoed solely on the ground of probable expense, it shall be permissible for the author to guarantee a sum sufficient to enable the play to be produced.

Annual General Meeting. The Annual General Meeting shall be held in . . . . . of each year. Its business will be to receive the report of the Honorary Secretary, to receive and adopt the statement of accounts, to elect officers, to discuss matters affecting the welfare of the Club, and to consider amendments of the rules of which notice has been submitted in writing to the Secretary by any member not less than three weeks before the date of the meeting, and thereupon communicated to all members together with the notice convening the meeting.

Special General Meeting. A Special General Meeting shall be called at any time at the request of not less than . . . . . members of the Club.

Quorum. . . . . . members shall form a quorum at a General Meeting, and . . . . . members at a meeting of the Committee.

THE CHILDREN'S THEATRE

By JOHN BOURNE

Author of "The Unhappy Clown," "The Naughty Microbe," and other plays
Editor of "Eight New Plays for Boys and Girls"

MUCH advice has been offered by clever philosophers, school teachers, and students of psychology on the subject of the child-actor and the plays he should perform. I do not wish to trespass on the province of the experts, or to put forward fresh theories; I write merely as an ex-child who has suffered, as a parent whose offspring has confounded his theories, and as a writer whose plays seem to amuse Little People in spite of the Sophisticated.

While collecting a number of plays for publication in the year 1934, I was struck by the divisions of opinion that apparently exist among the people who write for children. One section writes "down" to what it obviously thinks is the child's very restricted need—and becomes patronizingly silly; another seeks to educate the child through play-acting—and becomes horribly dull; a third section recognizes that the child is highly imaginative and wants to "do a play," mainly for the purpose of dressing-up and pretending to be somebody else and also to live temporarily in another world.

The first section churns out flat plays about priggish princesses, fatuous fairies, and goody-goody children who are always sweet and kind. The second section generally takes an historical text, or points a superb moral, sometimes in very blank verse. The third section accepts the child mind on its own wide basis with a full realization that colour and action—and a certain amount of naughtiness—have greater potentialities in young hands than pompous language and high-minded moralizings.

The children's field in dramatic work is a big one. The Boy Scouts have a department devoted exclusively to it, and so have the Girl Guides, who organize competitive festivals in London and the provinces. Some of the county organizations affiliated to the Village Drama Section of the British Drama League have annual non-competitive children's festivals, and there is a Juvenile Drama Committee of the League, which advises on plays and stagecraft in general. In this last connexion lists of plays suitable for boys and girls have been compiled. The National Association of Boys' and Girls' Clubs does much to encourage dramatic work; and so do the Y.W.C.A. and Y.M.C.A., although the enterprise of the last two organizations is naturally confined to young people who hardly come under the title of "children." There are very few schools that do not include at least one play a year in their activities, and many church organizations now look kindly on such work.

The problem of competitive work by children's groups is a knotty one. On the whole, I believe that the disappointment which comes to all but the winning teams more than offsets any enterprise which competitions encourage. There can be no standard of comparison where children are concerned, unless they all play the same piece and are all pretty much of the same age. Non-competitive festivals, at which the adjudication is constructive and good-humoured, are great fun, and can do much to spur children on to better effort—but the children must be able to appreciate the adjudicator; arty young women and "precious" young men in this job should be avoided at all costs.

Because of the widespread interest in children's plays, publishers are paying increased attention to them. Some firms specialize in books of plays for young people of all ages. The agents, Messrs. Samuel French, Ltd., have a section for children. The shelves of the British Drama League Library have a wide selection of children's plays on them, and the magazines *Drama* and *The Amateur Theatre and Playwrights' Journal* have regular reviews.

Although the child's mind is immature, children are shrewd enough to know whether a play is suitable for them or not. The fact that they do not take to a play is sufficient indication that they will not act it satisfactorily. For that reason it is wise to allow the would-be actors to have a

voice in choosing the play they are to perform. One thing children dislike is to have anything they are to "play at" foisted on to them against their will.

When it comes to *producing* the play—strong measures must be taken. The grave educationist who asserted that children were born actors and did not need teaching gave expression to a generalization which might be applied to *extempore* performances in the nursery, or to a charade, but which would have poor results on a stage before an audience. The technique of the stage has to be considered in the school-theatre almost as much as in any other, and the less the young actors are allowed to rely on the indulgence of their audiences the better. If the children are to grow up to be efficient members of dramatic societies, there seems to be no reason why the good work should not be begun as early as possible. In any case, it is unfair to leave a public performance to genius or chance.

In producing children's plays it is essential to avoid discouraging the mimetic instinct which children, by reason of their simplicity of outlook, undoubtedly possess. They should be allowed to interpret their parts in their own way, with much more elasticity than is permitted to grown-ups. The latter's interpretation is often merely a copy of somebody else whom they have seen in the part, whereas the child is nearly always original. The producer of a children's play, therefore, will be well advised to confine his efforts to general stage principles, such as audibility, positions, movements, and the outline of the play rather than to much interference with characterization. While the producer must keep a strong hand on the production as a whole, and must always have the final say, he must never be a martinet. No child can, or should, be frightened into playing a part in a way that is foreign to its nature. But every child will react to appreciation, and, if consulted, rather than dictated to, will readily eradicate faults.

Good casting is, of course, extremely important. Here, again, the consultative method will get the best results. The one aim of the producer should be to fit the young players into the parts to which they are instinctively drawn. Unlike grown-ups, they rarely want to play "leads," and jealousies are minor and easily suppressed. Children love to assist the producer and stage manager *behind the scenes*, and should be encouraged to do so, even to the extent of taking their opinions without necessarily accepting them. There seems to be no reason why children should not be trained and encouraged to be producers as much as to be players.

Too much emphasis on the spoken word often ruins a children's play, and that is why an elocution mistress does not always make the best producer. Elocution is immensely valuable; but it is not one-quarter the art of acting. Thousands of children have been "put off" Shakespeare for life because they were taught to "elocute" him.

As "dressing-up" is the keynote of all successful children's performances, every effort should be made to keep the young actors interested in matters of costume. If they are old enough to make their own dresses, they should be allowed to do so, and should be told the "reason why" of the costume. They will be found to be resourceful both in matters of dress and stage "props." Boys seem to be able to find anything from a rope to a scaffold-pole at short notice! Girls like to be taken into account, particularly over the *colours* of their costumes, and are just as keen to help with the boys' costumes as with their own.

There is no need to worry about their enthusiasm; there is no sport or game that will hold them like acting. Rehearsals are just as big a thrill to them as are actual performances, and, as the modern child is more assertive than his parents ever dared to be, stage fright is practically a thing of the past.

Above all, it should be remembered that children are rarely at their best when they appear on the stage *as children*. The whole reason for their love of acting is that it gives them a chance to be somebody or something outside themselves —fairies, dolls, animals, pirates, Red Indians, statesmen—anything but everyday children. The worst acted play by children I have ever seen was one in which all the characters were schoolboys and schoolgirls; the best—surprising as it may seem—was the trial scene from Bernard Shaw's *Saint Joan*!

WOMEN IN DRAMA

By JOHN BOURNE

Playwright and Critic. Women's Institute and British Drama League Adjudicator

IT is no exaggeration to say that women have the future of the Amateur Dramatic Movement in their hands. The membership of most societies is 75 per cent women, and the number of women in committee work, or who attend drama conferences, is out of all proportion to that of men.

Those of us who have to advise societies on their choice of plays are constantly appealed to for plays with all-women casts, or in which the male parts can be taken by the opposite sex. With ceaseless regularity, requests are received for plays that have not more than two important male characters, although it is frequently added "we *can* scrape up a third man if the part is not very exacting."

These facts, coupled with the widespread growth of dramatic work in connexion with Women's Institutes, Girl Guides, and the large number of Old Girls' Societies, are psychologically significant and challenging to dramatists. Some people see in them the danger of the Amateur Movement becoming feminist and partisan; but that is not my view, as women, generally, have no desire to segregate themselves—rather the reverse!

The psychological significance lies in the fact that women and girls—possibly by reason of their more humdrum existence—feel the need of drama in their lives. They have found it a valuable corrective. Its social side appeals to them; and who will deny that acting is definitely part of their make-up?

The challenge to the dramatists is equally emphatic. None, of course, dares to dictate to the playwright concerning the proportions of male and female in his characters. But, considering the immensely widened scope of women's activities, it is surprising that 90 per cent of plays still keep the male all-important. Those playwrights who claim to be commercially-minded are, indeed, missing the market if they ignore the new turn of events. And so are the publishers.

The all-women society creates its own problems. No woman when acting the part of a man is completely convincing. Gestures may be studied; the voice may be turned to a lower key; make-up may be perfect—but a woman's general appearance, and more often than not the attitudes she adopts, remain feminine.

Plays in modern dress are almost impossible for the all-women society. Costume plays are easier, not only because they deal with periods in history in which clothes had more frills to them, but because the people of such plays have more airs and graces—in other words they are less masculine *looking* (according to modern standards).

For these reasons, Shakespeare is the great stand-by of the all-women cast. Once the audience is willing to accept the convention (and they should frankly be approached to do so by programme notices and other means) it is surprising what can be achieved. I have seen performances of *Henry the Fourth*, Part I, and even *Antony and Cleopatra*, by all-women casts, which were completely successful because the audience knew beforehand that they would see no men and therefore suffered no disappointment. I have also seen impressive performances of *Hamlet* and Bernard Shaw's *Saint Joan* by casts consisting entirely of boys. Again, it was merely a question of accepting the convention.

Admittedly, these methods are makeshifts, although it is more satisfying to see a shapely and well-spoken woman Antony than (as might be inevitable in the circumstances) to suffer an "impossible" male in the part. In Shakespeare's time the women's parts were taken by men and, since times have changed, there seems to be no valid reason why the order should not be reversed if the occasion demands it. The aim of these women's organizations, however, ought definitely to be to encourage drama in a *general* sense and to inspire the men to realize the value of the work. Many Women's Institutes are carrying

out that policy. In the villages, however, men are notoriously shy, and lack the leadership that their sisters and wives and mothers have received.

The Girl Guides and similar young people's organizations have not the same difficulties. They can tackle the many children's plays without hurting the susceptibilities of those who dislike male impersonation. Nobody minds a little girl dressing up as a boy and, in any case, there is a wide field of fantasy and fairy-land that they can enter.

Old Girls' Clubs are, in my opinion, rather a menace. They are growing in number and are generally the offshoot of a school. Their members have a laudable desire to stick together after they have grown up and left the school. The head mistress encourages them, and a dramatic section is almost certain to be one of their activities.

Here, quite definitely, you have something of the feminist movement and a clear-cut decision to maintain a sex-division. The only hope for these clubs is that the Old Boys' Associations will toe the line with them when it comes to dramatic work. At present, however, they seem to spend their time grumbling at the unsuitability of plays for them, which is really the fault of their own constitution rather than that of the dramatists. These clubs are not in the same category as the Women's Institutes or Girl Guides, as they mainly consist of modern young people, independent or shy of anybody else, and usually keen to perform modern-dress plays. The members are at an awkward age—too old to act in children's plays, and too young to be of much use to experienced societies. On the whole, I think they would be better employed in dressmaking, or in making themselves more efficient in the jobs they have begun.

Besides acting, women are having a great influence in other departments of dramatic work. They are equal to men as producers, and are much better stage-managers because of their instinct for detail. They are invaluable as costume designers and makers. Their tendency in stage decoration is towards the elaborate or freakish; they are rarely good at lighting.

Women are not a success as adjudicators, and women's organizations undoubtedly prefer to employ men in that capacity. Men dislike being judged by women. Nobody knows the reason; perhaps there is none. But the fact remains, and I can only conjecture that it is because dramatic work is meant to be an antidote to home-life! Why women do not like to be adjudicated upon by their own sex I cannot explain. My own view is that the woman-adjudicator is inclined to over-emphasize small points to the extent of making her miss the wood for the trees. While, for example, a man will appreciate the broad effect of a costume, a woman will often be influenced by some subsidiary detail. The majority of women-judges seem to be drawn from the ranks of the elocutionists and have a habit of making elocution their chief concern. As most village societies have no opportunities for studying that important branch of acting (and it *is* only a branch) they find themselves hard hit when it comes to matters over which they can have very little control.

So long as women in drama keep their enterprise on a broad basis, their work can be safely left to them. Their sensitive minds, their enthusiasm, and their emotional qualities are among the most valuable assets of the whole amateur movement. They are setting the pace, as in other peaceable pursuits, and the men who do not help them, or who merely patronize them, are exhibiting their cowardice and their inferiority.

MAKING A START

By MICHAEL BLACK

"BEGINNERS, please!" At length the young artist awaits his "call"—a joyous but apprehensive stage in the career of every aspirant. Training has had its thrills—and probably its rubs and reverses too—but now all that is over and the neophyte is to taste the fiercer delights of the "real thing." Filled with the hope and enthusiasm of youth, he burns to put in practice the lessons he has assimilated as a student and to display his powers as a full-fledged "pro."

A cynic has said that at every theatrical performance there is always one delightful moment at least, namely, that immediately *preceding* the rising of the curtain; and the remark is capable of wider application. Delightful, too, is the moment before the curtain rises on the young player's career. For the time at least the prospect is unclouded and the page unsullied.

How then to get that opportunity and make that start? *C'est le premier pas qui coûte* says the French proverb, but, so far as the Stage is concerned, I am inclined to think that it is not so much the "first step" which presents the greatest difficulty as the task of "keeping it up" afterwards. With a reasonable amount of luck it is not so difficult to get a footing on the Stage; it is usually later that the hardest struggles are encountered.

But the earlier problem is our subject for the moment, and it is certainly not one to be over-rated.

Those who start with theatrical connexions—with parents or relatives already on the Stage, will naturally have a great advantage. For not only will the doors be opened more readily to them but their earliest efforts will be watched from the outset with sympathetic interest and attention—a great gain indeed.

How are young actors and actresses brought to the notice of managers nowadays? In nine cases out of ten through the agency of their training academies. They have been seen and noted by a discerning manager (or managerial "spy") in one of the school performances; or report has got abroad of their promising achievements as students; or they have been recommended as worth considering in response to an inquiry. And so, in one way or another, they have gained managerial attention and, if favourably regarded, got their chance.

Hence the enormous advantage, at this stage, of being connected with an institution of this kind. For, apart altogether from the question of training, its help is no less invaluable when training has been completed.

One thinks, of course, primarily in this connexion of the Royal Academy of Dramatic Art, the list of ex-students of which comprises many of the most prominent members of the profession (together with many more less prominent of course) before the public to-day. Looking over this truly astonishing list, there is no difficulty in realizing how successful this establishment has been, not only in training such a vast array of distinguished pupils, but also in "placing" them subsequently. But this is quite easy to understand, of course.

The Director of a provincial repertory theatre is in London, for instance, getting together his company for a season, and he wants some young people among them who will know their business and not cost too much.

"Can you recommend anyone?" he asks.

"Most certainly," is the answer: "there are two girls and a boy just leaving us who would suit you perfectly I think. Come along and see them. The boy and one of the girls are taking part in *Quality Street* to-night and the other girl is playing Rosalind to-morrow afternoon."

"Good! I'll come along."

He goes, sees, and is impressed, and all three are engaged.

Sometimes, perhaps, the course of events takes a different turn.

"Yes, I liked the boy and the fair girl, but the dark one—the gold medallist—didn't appeal to me so much. Not quite what I want. I liked the little fluffy girl who played the lodging-house slavey better. What's her name?"

In that case Miss Fluffy gets the job, to her inexpressible delight, and the proud gold medallist, to her astonishment and indignation doubtless, is rejected.

Not all can hope to make a sensational start, of course. Usually it is a case of beginning very modestly, but opportunities of one sort and another are always coming along—to be turned to account or not as the event may prove. In which connexion it may be noted that, while a striking début in an important part may have its advantages, it is also not without its risks. For there is always the danger of a premature success that cannot be maintained. Let the beginner be content to go quietly at first therefore, while developing and gaining experience.

Young artists may easily be tried too high at first, and have often suffered from this cause afterwards. Who goes slowly will usually go farthest in the end and for this reason twelve months' grinding in a provincial repertory company may well prove of infinitely greater value in the long run than half a dozen flash-in-the-pan appearances in fashionable West-end productions, of probably fleeting duration.

If a young artist is exceptionally promising he or she may be offered a permanent contract by a manager and this will raise a question demanding careful consideration, since there is so much to be said both *pro* and *con*.

On the one hand there will be the advantage of certain employment and an assured salary (even though only a small one) for a definite period, plus the further enormous advantage that it will be to the manager's direct interest to push her and advance her (I am assuming a girl) in every possible way throughout that time. On the other hand, she may realize when too late, if genuinely outstanding, that she might have done just as well (or even better) "on her own," with the galling consciousness in addition that as things are she is earning only a fraction of what she might otherwise have been making. But on the whole, the young artist who is lucky enough to get such an offer from a responsible management will usually be well advised, I think, to take it.

Another question not easy to decide is as to the expediency or not of employing an agent. Undoubtedly these people have their uses. Though they do not usually profess to find parts for their clients, they are often helpful none the less in doing this, being frequently consulted by managers when casting a new production, while their services are valuable also in arranging terms, enforcing claims, and generally protecting their clients' interests. It is true that they take a percentage of the first few weeks of the artist's salary in return, and when engagements have been obtained quite independently of any exertions on their part there is frequently a sense of annoyance in having to pay this toll. But, again, I am disposed to think that on the whole the money is well expended.

Germane to this question of agents is that of salaries, and herein young artists who are doing well sometimes go wrong in asking too much at first. Having had a little success and one or two good notices, they think they have "arrived," and, stimulated by the salaries being received by those better established, demand preposterous terms on their own account. Then, when offered less, they decline to give way—arguing that they must "keep up their price"—and possibly find themselves "at liberty" for months in consequence.

This is a foolish policy that has done many young players much harm. Compared with those paid in most other professions, Stage salaries are extravagantly generous—helping in large measure to account for the difficulty that so many productions experience in making a profit—and it is a pity that this is not more generally remembered—by the old hands no less than the younger. The mischief is, unfortunately, that salaries do undoubtedly indicate more surely than anything the status of an artist, with the result that it is quite as often pride as avarice that prompts exorbitant demands.

This applies only to the more successful. The others are not likely to err in this way. They will be thankful to take what they can get, in the way of both parts and salaries, but they may have to wait long and patiently notwithstanding—and this even though highly talented. One of the most famous actresses on the London Stage had definitely decided to throw up the sponge in sheer despair when, just in time to prevent her, the right opportunity came along at last.

Let that be a warning—and an encouragement—to those who are still waiting.

STAGING THE REVUE

By DUMAYNE WARNE

Author (with Phil Forsyth) of "The House," "The Ultimate Revue," "Second Thoughts," etc.

THE problems of staging the Revue must be considered along with those of finding the matter and putting it into suitable order. It is waste of time to arrange for an attractive number to be included, only to find that for some mechanical reason it cannot be done. That is why it is important that the Revue Committee should understand stagecraft and something of the Art of the Theatre.

The primary consideration is whether the Revue is to be a spectacular show in a large theatre or an intimate performance in a small one. This will usually be settled by the effect of three factors, namely, the financial resources of the society, the size and talents of the company, and the requirements of the moment; that is to say, a large society may decide to do a small Revue and employ only a limited number of its members, whereas a small society, having suddenly secured an influx of new members may decide to launch out into a big production, and so on.

Many societies always give their performances in the same theatre, and for a number of them the type of production is settled, as it is practically impossible to do an intimate Revue in an enormous theatre. Since, on the other hand, the Society that usually performs in a large theatre is also usually, from the points of view of financial resource and talent, able to contemplate a lavish production with equanimity, this levels itself out conveniently enough. Although it is not impossible to give a spectacular performance in a small theatre, it is much more difficult to do so, but, of course, it is quite easy to be extravagant, and, consequently, inartistic, in any theatre. From this it appears that when a society are in the position to choose a theatre for a particular production, they should prefer a small theatre for an intimate production and a large one for a more ambitious entertainment.

Leaving the subject of the theatre, the most important matter to be decided is that of musical accompaniment. There are several ways of accompanying a Revue. These are—

(1) Ordinary theatre orchestra.
(2) Orchestra of the dance-band type.
(3) Piano.
(4) Orchestra and piano.

The most satisfactory will depend entirely on the local conditions. For example, a piano would not in any circumstances be a suitable accompaniment for a singing *scena* of the operatic type with a large number of performers in a big theatre, whereas it might be quite the best for use in drawing-room effects in a small theatre.

While on the subject of pianos, reference should be made to a popular method of providing an accompaniment for small Revues. This is to use two grand pianos, either on the stage or in the orchestra-pit. Besides looking extremely attractive, two fair-sized pianos will provide, if they are adequately played, ample volume for the accompaniment of any number of performers that can be squeezed on to the stage of a small theatre. The advantages of such an arrangement are obvious. Besides the effective appearance the cost is low, and it is not as a rule difficult to find performers ready to operate the instruments, while the company have the benefit of being able to rehearse with the orchestra, as it were, throughout.

There are certain difficulties, but they are not, as a rule, insuperable. There must be room for the pianos in the theatre, and in the rehearsal room, and the two pianists should be available for rehearsals. The music requires to be specially arranged for the purpose so that the two players are, in fact, playing in harmony and not in unison, and this is usually the greatest difficulty that has to be overcome.

When a Revue all ready written and composed has been accepted by the committee, probably the composer will make some suggestions as to the accompaniment. He may even be capable of orchestrating it himself. But when the Revue is

to be assembled from a variety of sources, those responsible for the work should have constantly before them the orchestral necessities. No musical numbers should be accepted for which band parts are not available or for which it is not possible to have them written. In numbers in which a great volume of music is not required and where band parts are not obtainable, a pleasing effect may be obtained by having the first eight bars of the tune played on the orchestra, which then fades out to leave the rest of the accompaniment to two pianos, which may also be in the orchestra pit. It should not be difficult to find some musician capable of orchestrating the necessary few bars at the beginning and the end of the items.

The Producer

When the Revue is to be gathered together by one person and not by a committee, the most satisfactory arrangement is that he should produce it, if he is capable of doing so, for he of all other people will know how each item is intended to appear. When the selecting is done by a committee, or by a person other than the producer, the position becomes exactly like that of the author and the producer in any other musical play.

On any occasion in which the producer of a Revue is not the same as the person responsible for selecting the matter of which it is composed, difficulties are almost certain to arise. In this sense selecting is the same thing as writing. An author may be capable of explaining to a producer how he intends that each item in a Revue should appear. In any case, the producer will probably be able to acquire sufficient knowledge of how the author's brain works to apply it to the treatment of any particular number. When he is faced with a committee of authors, as it were, his difficulties are proportionately increased.

This subject is large enough to require a treatise to itself, but it will be clear that the producer of a Revue must be a person capable of assimilating the ideas of the constructor(s) of the Revue, and of translating those ideas in terms of acting, singing, and dancing, by means of his company, on to the stage.

Such a person may be one brought in specially for the purpose, or he may be a member of the committee responsible for putting together the Revue. In any case, it is not essential that he should be able to produce the entire programme single-handed. It is much more important that he should realize his own shortcomings and understand the value of securing the proper expert assistance for any item to which he himself is not able to do full justice. So that if he is an expert at dialogue he may bring in somebody to arrange the dances, while if he is a dancer he may require the assistance of another person to produce the sketches.

Such matters as expense and an adequate supply of experts not being insuperable, it is immaterial how many people are brought in to produce a Revue, provided that they are directed by somebody who understands clearly the idea underlying the performance and how it is to be translated on to the stage. In fact, it would be possible, given even tempers, co-operation, and intelligent understanding, for a person to produce a Revue without knowing anything at all of the technicalities of production. It would, of course, require an uncanny stage sense and a tremendous flair for gathering together a retinue of helpers of the right kind.

Lighting

From the point of view of the actual staging of a Revue, the lighting is one of the most important features. Owing to the numerous changes of scene that are usually required, each having its own properties (i.e. furniture, etc.) and the fact that it is impossible, on account of the speed with which they must be changed to build up a full set for each, it is necessary to suggest scenes by very simple means and, by illuminating them properly, to make them appear different. It should be understood at the outset that the lighting of all the scenes in a Revue is of paramount importance, and that, however limited the resources for the provision of scenery, costumes, furniture are, the most widely differing effects may be obtained by judicious use of the lighting plant.

When any doubt arises as to the desirability of expending money on costumes, etc., it is almost invariably wiser to economize on clothes and to spend the extra money on augmenting the lighting facilities.

Scenery takes up a great deal of space and a long time to move and it is heavy to handle.

Lights may be altered by the turn of a switch. It would not be too much to say that a Revue is more likely to fail if the lighting is inadequate than for any other mechanical reason.

Scenery

Scenery is one of those things which, in Revue, depend entirely on the size of the production. With suitable lighting and a few sets of good curtains, scenery need not be used at all, whereas on a revolving stage and with expense no object, a use may be found for tons of it.

In assembling a Revue the following points must be borne in mind or it will be found that drastic alterations will require to be made to the intended programme at the dress rehearsal.

(*a*) There must be enough room in the wings to house whatever scenery is in use.

(*b*) There must be enough staff to effect the changes of scene between the items.

(*c*) There must be enough time for the scene shifters to do their work without holding up the action of the piece.

Revue audiences are notoriously impatient. It is imperative, therefore, that there should be no waits, or, at any rate, as few as possible between the scenes. For this reason it is usually unavoidable that there should be some curtain settings. Many societies dislike these intensely, but one feels that they cannot have had the advantage of seeing curtain or cameo-settings artistically illuminated with suitable appparatus such as are in constant use in Little Theatres up and down the country. A certain number of curtain sets can be avoided when there are enough lines in the grid to use a series of painted cloths, which may be lowered into position in a few seconds, but these are unsatisfying to the audience after a time. The effect of a series of perspectives painted on flat canvas becomes artificial after a short while. A variation may be achieved by means of lacing together three or four flats and hauling them up as though they were a cloth into the grid, but these are heavy, and it is practically only possible to use this method when counterweights are available. When there is no grid curtains must be used, as there is no alternative. In arranging the sequence of the items it is most important that if a full set is required at any time the number immediately preceding it should take place on the front of the stage so that the stage hands may do their work at the back while the earlier item is actually taking place. A regular sequence must be worked out so that the items require first just the front of the stage, then half the stage, and finally, the full set. In this way it should be possible to have the stage crew at work on one scene while the previous one is already set and the one before that actually in use. There is one point that requires to be mentioned and it applies especially in quiet singing or dialogue items—arrangements must be made so that the scene changing operations are not conducted so noisily that they interfere with the pleasure of the audience at what is actually taking place on the stage. Dragging flats and furniture about is a laborious procedure, and arrangements should be made for it to take place only while there is sufficient noise going on on the stage to deaden the sound.

Furniture

Furniture in Revue is most important. Assisted by lighting it can play a large part in obviating the need for a great quantity of scenery by making the same sets look completely different.

The golden rule should be to use as little as possible so that the space in the wings may not be unnecessarily crowded and so prevent the comfortable circulation of the cast. Nevertheless, sufficient should be employed to ensure the changes of scene being adequately realistic, but if at any time it comes to a question of whether to have an extra scene, or two more chairs, it is nearly always better to have the furniture, partly because it is easier to store, and partly because it is easier and quicker to move.

While on the subject of furniture, something must be said regarding the importance of cushions, covers, curtains, and hangings. We know in our own homes how great a transformation in the appearance of a room may be effected by having new chair covers, curtains, and cushions. On the stage this is even more true, and for this reason the soft furnishings, as they are called, are probably next in importance to the lighting.

The ingenuity of the property master will probably suggest to him a number of devices by which he can change the appearance of actual

pieces of furniture, and so save both space and money. A brightly coloured modern cretonne loose cover will convert a kitchen sofa into a drawing room chesterfield, while a silk shawl thrown over the top of a grand piano instead of a host of family photographs being placed on it will have a parallel effect. When it is necessary to employ a piano on the stage in any item, one of the best methods of keeping it out of the way, by the by, is to leave it in view of the audience. It will never look out of place unless the scene is out of doors, and not always then, while it may be of the greatest value in dressing empty corners of the stage and avoiding the necessity for introducing pieces of furniture into the theatre that would not otherwise be required.

Costumes

The word Revue in the minds of most members of amateur societies conjures up visions of miserable little performances in which half a dozen performers wearily sing madrigals. Curiously enough, the same people will be enthusiastic in their praises of the productions produced by Messrs. Coward and Cochran. They do not seem to believe that a Revue in which they might take part could include items with a large number of performers and a variety of costumes.

Nothing could be further from the truth. Besides the costumes that can be hired in the usual way, a fresh interest in the society may be developed by the institution of a wardrobe department where the costumes for original numbers may be made under the supervision of a suitable person, if one is available.

As an example of the way in which costume numbers can be introduced into Revue may be cited one that the present author had the pleasure of seeing. In this case the society was a fairly old established one with a long record of previous productions. As an item in the Revue the society revived certain songs that had been outstanding successes when they were originally produced by the society. These songs were given by the artists who had performed them in the first place in costume and with chorus. The full stage was used and a great deal of hard work in quick changing of clothes for the chorus was involved, but the idea turned out to be a great success and roused the audience to great heights of enthusiasm.

PRINCIPLES OF SPEECH

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SPEECH includes Content, Vocabulary, and Utterance.

The actor's content and vocabulary are provided by his author. It is his business to master the whole of the author's intention, and make it part of his own mental content, interpreting it by his own experience, sympathy, and understanding. He may know too much, but he can never know too much about his part. The vocabulary is also given to the actor by the dramatist. But the actor's own natural vocabulary should be so large that it will naturally include all the words he is ever likely to need. Where it fails, he should train himself to use, and understand the use of, a dictionary. An actor who is speaking words with whose everyday use he is quite unfamiliar, always sounds and feels a little conscious.

Verse study and verse speaking are the best means of acquiring a perfect vocabulary and a perfect power of rhythmic phrasing. French, German, and Italian actors recognize this fact. Its neglect by English players destroys the possibility of playing Shakespeare under modern conditions, and makes ordinary stage conversation jerky and conventional, or hideously elocutionary.

Utterance is based on words. In words the vocal tone is divided, and receives significance, by articulatory movements, some of which completely cut off and check the voice, while others give it beautiful variety and colour.

Articulating Errors

The principal articulating errors of educated speakers are—

1. Failure or excess of articulating force often heard in final consonants, for examples, "ca′, do′, poo′, sih′," or "cat*uh*, dog*uh*, puh*tuh*, sit*tuh*" for "cat, dog, put, sit."

Rhythmic practice is the best cure. (See *Speechcraft*, E. F. Dent.)

2. Inaccuracy of articulating movement, as in the lisped sibilants so painfully common in a generation suffering from war-time dentition.

A perfect "bite" is necessary for good articulation of these important sounds, which ruin so much microphone reception. Rabbit-shaped jaws, under-shot lower teeth, and other faults of dentition, which cannot be corrected by good dentistry, should be regarded as a positive disqualification in any student wishing to train for the stage. The sounds affected are "s, z, sh, je, ch, j."

The other error that most often troubles critical hearers is the treatment of the group of sounds indicated by the letter "r." The criticisms offered by the critics on this subject are generally useless and misleading.

The Letter "R"

The letter "r" has the following sounds—

1. *Trilled "r"* heard in Italian speech, in the initial "r" of English singers who have been well trained, and in a firmly articulated middle "rr," as in "merry, cherry, hurry." This sound is made by all good English speakers. It should be the unvarying initial "r" of all actors in forcible speech, in verse, and in all plays written before the last decade. There is no good reason for ever failing to produce it. The tongue trills lightly behind the upper teeth.

2. *Fricative "r."* The same sound, much more lightly touched, and without any definite quiver of the tongue tip. It is heard in current speech in the words "pray, track, dream," etc. Trilled "r" is clumsy here. This is the only "r" that can be satisfactorily acquired by adults who have been allowed to retain the baby-talk "wound the wuff wocks" articulation, or who have the Teutonic or Hebraic guttural "r." Tongue tip practice is necessary.

Smooth "r." The sound that accompanies the seventh vowel of the resonator scale in "fir′, worthy, murder, early, virtue, guerdon," etc. It is a soft form of fricative "r," sometimes called palatal. When a word ending in this sound is followed by a word with a vowel initial, it is customary to increase the "r" sound, and to form

a "liaison," as in French. "Bear it" becomes "bearit." Final "r" should always be sounded, but never trilled. It is most important in stage speech. Scots variant is too marked in its clipping effect on the preceding vowel, which it modifies; for example, "kirr" for "care."

The objection to completely silent final "r" is that the habit of changing it to fricative before a vowel, to avoid the shock of the two successive vowels, leads to its insertion between *final* and initial vowels, giving Indiar, Asiar, and Americar, for India, Asia, and America.

Guttural "r." Never used in English speech, but made below the back of the tongue; used in German and Hebraic parts.

Uvular "r." Trilled between the uvula and the tongue in French *revenir*, *adorer*, etc. A good vocal sound. Used in French, Russian, and Spanish parts.

Everted "r." A particularly bad vocal sound, leading to an ugly modification of the preceding vowel. It has no trace of "r" quality and is dangerous to the voice; heard in modified forms in Devon, Belfast, and in Middle-West American speech—where it produces violent nasalization. Easily counterfeited, but quite foreign to good standard American speech. It has no English use.

Standard *v.* Dialect Speech

The question of Standard *v.* Dialect speech is difficult. As our capital has no National Theatre, no residential University, little Court life, no Opera, and a democratic house of representatives, it has never established itself as a home of "Standard" speech, as Paris and Rome and Madrid have done in their national speech. Ridiculous geographical claims are made for various localities. The true standard of English speech is—

(*a*) Physiological perfection of sound.

(*b*) Suitability for all aesthetic use, particularly for song.

(*c*) General conformity to the Standard of Phonetic Selection (see page 1180).

This last varies continually: Kinema becomes Cinema; Labo'ratory, lab'ratory; Maas—Mass, etc.

We allow great latitude in selection—practically no latitude in the formation—of sound. The B.B.C. will probably end by fixing some kind of arbitrary standard of selection.

Dialect is a variant from received speech, in which vocabulary, idiom, grammar, and utterance differ from their ordinary forms. Perhaps the term should be reserved for those variants that have achieved literary or lyric expression, as in the case of Burns Scottish speech, Barnes' Dorset, Tennyson's Lincolnshire, and the Shropshire and Somerset folk songs. Dialect varies within a distance of ten miles, and has no stability whatever. It is interesting as a curiosity, and as a national reservoir of racy forms. It can be spoken with perfect physiological standard.

Accent

"*Accent*" is a word that is applied to so many different things that it is dangerous to employ it about speech. It generally means a degeneracy of speech from proper physiological formation, or a slipshod articulation, and syllabification. It is common in towns where no aesthetic force like folk singing or verse speaking exists, and, while it is impossible for a non-native to acquire dialect so as to mislead a native speaker, anyone can pick up a passable imitation of an accent. If possible discern the nature of the basic physiological fault involved, copy it, and all necessary blunders will follow.

Stress is the actor's greatest difficulty. In verse the poet always makes his stress clear by rhythmic, as opposed to metric, scansion. Verse speaking is, therefore, the best guide to perfect stress use.

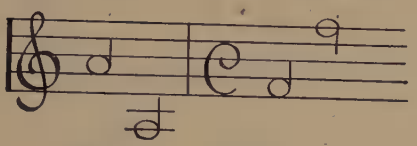
Verbs and nouns, in the nominative and objective case, take first stress; adjectives should rarely take a single stress in English, but should link in with the noun. Pronouns—especially "I"—are as little stressed as possible. Adverbs link with verbs; conjunctions, and, to, by, etc., are mere links. Shakespeare's stress rhythms are the most exquisite in existence, and repay endless study.

Stress may be marked by force—i.e. extra articulating vigour, by tone—that is the rise and fall of the voice; by duration—that is by the prolonging of the vocal elements of the words. Example—

> Str'ike as thou did'st at Caesar.
> Mercy is above this sceptred sway.
> Nōne of us should see salvation.

Each of these is easily capable of a false stress.

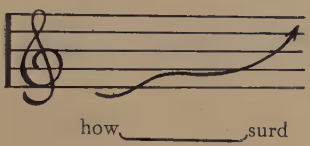
The ordinary range of the speaking voice is about an octave.



Learn to sing this scale well.

The speaking scale moves in glides, not in separate notes; speak a strong ejaculatory sentence up the octave.

"How perfectly absurd."



You will hear the scale clearly.

Inflexions and Modulations

Avoid all conventional teaching of inflexions and modulations. Only remember one must not drop tone in pitch and power together, and every sentence must be fully significant to the speaker's own ear at rehearsal. A persistent minor reduces pathos to bathos. A barking delivery makes tragedy sound pettish, and a wailful quality of quavering emotion expresses nothing but self-pity, the one unpardonable sin in stage delivery. Continued sharp downward scales are monotonous, and suggest annoyance; vocal "hillocks" produce it.

Always determine whether it is essential to catch the delivery, pace, and tone of your partner in a stage duet, such as the quarrel scene in *Julius Caesar*, or carefully to oppose it. On a dark stage this is a vital question, and often leads to lack of characterization or failure to achieve a climax.

One of the greatest of English actors, Leslie Faber, once said to me: "*Whatever you have to do in acting, take care to do the opposite.*"

If you must rush on, don't hurry. If you must fling yourself down, fall softly. If you must speak slowly, don't lose the pace of the scene or drawl. If you must "rant" preserve "that temperance which may give it smoothness."

And whatever you achieve, whatever you learn, never believe you have done anything, or that you know enough.

Speech is the actor's greatest gift in characterization. Every voice you hear, every sentence spoken by those you meet, has some individual character. Mimicry is the art of reproducing the individual utterance with just an added touch of exaggeration. Mimics are rarely good actors. The whole trend of modern acting is opposed to effects obtained by personal distortion, by tricks, or by the reproduction of conventional types; but, on the other hand, there is a woeful tendency to cast to "type," to fix each actor into a rigid line of parts, conditioned too much by his own personal appearance and physique. This is disastrous to great acting, and makes the player's life a weariness instead of a living growth in power and variety.

The right method is to develop the natural range, force, and variety of the voice in such a manner that the actor's imagination may find the most perfect instrument at command. The actor's imagination is creative imagination, it "bodies forth the forms of things unknown, and gives to airy nothing a local habitation and a name." It is built up of observation, practice, and rigorous training.

Consider pace, force, and range of pitch in every scene, not as individual, but as part of the orchestration of the scene. Does it demand contrast or unity, quickening or slackening, climax or resolution, reversal or climax?

In this sense of the orchestral balance in speech the actor will discover not only the exact value of his part to the whole action of the play, but the exact line the author has left for him to fill in. Then every character attains a distinctive quality without destroying the player's personality or degenerating into a "type" characterization.

Focusing Attention

The power of focusing attention by the exact pace or attack of a line is one of the most important results of such training. We can all remember single lines that have so registered themselves on our memory. It was by the simplicity with

which they were spoken, the disregard of every kind of superfluous force or trick, that they achieved the sense of complete sincerity, and could be repeated week by week for a hundred nights without losing their significance.

One of the most burning questions in the theatre is the constantly repeated query: Ought the actor to "feel" his part when he plays it?

The actor is both player and instrument. He must largely create and develop his instrument, master its technique, and harmonize it to his requirements. He is an orchestral player, not a soloist; he gains perfection by giving and taking contrast and power from his comrades. These are never matters of "feeling"; they should largely become matters of automatic habit by relentless and intelligent practice under criticism and direction. Pace, place, and force, focus, attack, and response—these are the actor's "game,"[1] his standard and class of excellence, as a batsman's style, drive, and strategy are his "game" in cricket. They take years to acquire and to make unconscious. Critics ignore them, dramatists despise them, but they must exist if the actor is to attain and *keep* artistic integrity. The power to acquire them quickly and without obvious or studied effort is the best form of instinctive dramatic talent.

On the other hand, a quick emotional sympathy, a keen sense of comedy and of the incongruous, a delicate ear, a keen eye, a perfect muscular and physiological harmony between brain and action, give material for technique to play on, and convey to the actor a passionate delight in his acting. It is this, rather than the emotion of his part, which he "feels" and which he conveys to the audience.

[1] Coquelin, *op. cit.*

STAGE FAULTS AND SHORTCOMINGS

By HALLAM BLAIR

STAGE faults and shortcomings are of many kinds, some of which are avoidable and others not. In this connexion an amusing story is told of a young actor who was once pulled up by Phelps for an inadequate rendering of his lines. "That is not the way to say them," said Phelps; "you should deliver them like this" —and he proceeded to roll them out in magnificent style.

"I quite agree," replied the neophyte, "but then if I could say them like that I should not be receiving £2 10s. a week!"

It is with sins and omissions of the other kind, that is of the more or less avoidable order, that I am here concerned.

Missing an Entrance

Take, for a beginning, that gravest of all stage crimes—missing an entrance. It is the worst of all, for the obvious reason that none other has such absolutely devastating consequences.

Miss Fay Compton tells of one such occasion when she was the offender, the part which she was playing being that of Anise in *Who's the Lady?* Oddly enough, too, she was perfectly ready to go on, being quietly seated in her dressing-room sewing, and actually heard all the agitation outside without realizing that it was she for whom the stage was waiting!

The only thing to be done when such things happen is of course for those on the stage to gag desperately until the absentee arrives, and some wonderful feats have been accomplished in this way by old hands. Let the beginner be always prepared therefore to do the like if similarly called on, by keeping a cool head and remembering that the most surprising remarks will often pass unnoticed on the stage if uttered with sufficient confidence and assurance.

Sir Cedric Hardwicke tells, for instance, of a performance of *Julius Caesar* when the Soothsayer who warns Caesar, "Beware the Ides of March!" failed to appear. It was a paralysing moment, but one of the supers rose superbly to the occasion and saved the situation, even though he did improve slightly on Shakespeare by shouting, instead of the correct words, "Beware the shades of night"!

Only a degree less disconcerting than a missed entrance is the consequence of an actor forgetting his lines. Yet this may happen to anyone—wherefore perhaps it is hardly to be classed as a fault that is wholly avoidable. Elderly players whose memories are beginning to go are of course especially liable to fail in this way, and many will remember how common an occurrence it was with Ellen Terry in her declining years, so that it was necessary to have her lines put about surreptitiously all over the stage for her use. But younger artists may fail also in the same way equally readily. Curiously enough, forgetfulness is apt to happen not so much in new parts as in those with which the actor is most familiar.

Thus Charles Kean once, when playing Othello, actually could not remember the lines of "Most potent, grave, and reverend signors." His mind went a complete blank and after vainly striving to recall the words he "cut" the whole speech and went straight to the last line, which fortunately he remembered, "Here comes the lady; let her witness it."

Bernhardt's Resourcefulness

In the same way Sarah Bernhardt once, when playing in *L'Etrangère* of Alexandre Dumas, at the Gaiety Theatre in London, likewise came to a dead stop and as the only way out of the difficulty—the prompter being presumably asleep!—also omitted the entire scene.

Much more wonderful, however, was the way in which she solved the problem on another occasion when the same thing happened. She was playing in *Gabrielle* at the Comédie Française. The lines in question were those in which she has to describe the influence of Spring and, failing to recapture them, she had the astonishing inspiration of presenting their purport in dumb

show, and she did this so marvellously that the delighted audience rewarded her with a prolonged round of applause.

The prompter is supposed to provide against such emergencies, but it too often happens that that functionary is not there just when he is wanted and many amusing, if agonizing, situations have resulted in consequence. It is on record, for example, how once, during the run of *The Farmer's Wife*, Colin Keith Johnson "dried up" completely, and, as the only way out of the difficulty—the prompter being "otherwise engaged"—calmly walked over to the Prompt Box, turned up the line required, and resumed his part!

But even this procedure, if less resourceful than that of Sarah Bernhardt, mentioned above, was better perhaps than that of another performer, recalled by Mr. Seymour Hicks, who, being similarly "gravelled," exclaimed, "What you say appals me. Indeed words fail me. I must go"—and went!

Better too was the procedure adopted on another occasion reported by Mr. George Arliss. Someone had completely "dried up," and there was the resulting "awful pause," when one of the other characters nobly dashed into the breach, and beginning "What So-and-So means to say is," supplied the wanted lines.

In other cases the prompter may be at his post, but hardly as helpful as he might be, and it is Seymour Hicks again who tells the story of one such who, on one occasion, when called upon by an actor in distress, looked blankly at him and inquired, "Which line do you want?"

Mr. Hicks's own advice to young players who find themselves in such a situation is, in effect, say anything, talk absolute gibberish if necessary, do anything rather than come to an absolute stop. And no doubt this is sound—though not all have Mr. Hicks's enviable facility in improvising.

"Fluffing"

Akin to "drys," though certainly less embarrassing in its consequences, is the sin of making verbal slips—otherwise "fluffing," though to this again everyone is liable at times, with results often amusing enough, more especially to the other performers.

Sometimes the consequences are decidedly awkward, as, for instance, when in a performance of *Macbeth* once Charles Kean received from Lennox, in reply to his question "Saw you the weird sisters?" the wholly unexpected answer, "Yes, my lord," instead of "No, my lord." The story continues that, quite thrown off his balance, Kean gasped in reply, "The devil you did! Where are they?" To which the wretched Lennox answered, "I'll show your Majesty if you'll deign to step round the corner"!

Typical Slips

Another *Macbeth* story of a similar order was told by Phelps who related how in one performance, when Macbeth asked the question, "Where gott'st thou that goose look?" the "cream-faced loon" replied "My lord, there are ten thousand geese without." And still another is that of an actor who, playing the part of Duncan, when he came to the famous lines "This castle hath a pleasant seat," looked about him approvingly and observed colloquially, "Nice little place you've got here"!

Of a different order was the slip, recorded by Dame Madge Kendal, of the actress who, playing Lady Sneerwell in *School for Scandal*, when she came to the line "Have you inserted those paragraphs, Mr. Snake?" inquired instead "Have you inserted those snakes, Mr. Paragraph?"—an emendation, Dame Madge adds, which so upset Mr. Snake that he replied, "Yes, your majesty"!

Another typical instance of "fluffing" was that of Eva Moore when, in *Caesar's Wife* once, she upset her fellow-players by saying "Ronnie was always a bird of Paradise" when she meant to say "bird of passage." And similarly in *Mary Rose* the late Mr. Norman Forbes greatly amused his hearers once by saying "There was nothing living on the island—no fish," when he should have said "no trees."

There is of course "fluffing" and "fluffing," and some, so far from being reprehensible in any degree, is merely a consequence of the player having been called on to do the impossible by taking up a part at short notice that he has had no time to learn. Truly astonishing are some of the feats that have been accomplished in this way.

Thus the famous old actor, Benjamin Webster (grandfather of his namesake of to-day), once had to play the part of Pompey in *Measure for*

Measure at a moment's notice, without knowing a single line of it, and did it so successfully by what is known as "winging"—that is, hastily memorizing it piecemeal from the book in the wings as he went on—that he made quite a hit by his performance. Another story tells of an actor similarly getting through the whole part of Prospero—in this case with the aid of his magic book, which he consulted when necessary.

"Gagging"

Allied to "fluffing" is "gagging," which again may sometimes be a misdemeanour of the first order and sometimes highly meritorious—as when it is skilfully resorted to in the case of a "missed entrance" or a "dry." Even when done gratuitously, though this is generally accounted a grave offence, the result may sometimes be so happy that the new line will be retained and permanently incorporated in the text.

A classical instance of this is the famous line in *School for Scandal* in reply to Sir Peter Teazle's remark, "I leave my character behind me"—"You had better take it with you, Sir Peter, or it will be damnably mauled." And another is the equally well-known line in *A Scrap of Paper*, when the gentleman replies to the lady's inquiry if she may come in, "Yes, if you don't mind; I'm in my bearskin."

An instance of another kind was furnished by Dame Madge Kendal's father, William Robertson, when he was playing the Banished Duke in *As You Like It* with Macready as Jaques. There was a very poor house and accordingly when he came to the lines

> This wide and universal theatre
> Presents more woeful pageants than the scene
> Wherein we play in,

he wickedly changed the words to "This wide and almost empty theatre." What Macready said to him afterwards we are not told!

It is hardly necessary to add that "gagging" should never be indulged in by young artists (unless called for by emergencies), but when a past master of the art is in question, such as Mr. Seymour Hicks or the late Mr. Arthur Roberts, it is another matter of course! "That in the captain's but a choleric word," etc.!

An offence of another kind is that known as "killing laughs"—otherwise preventing a line from securing the laugh that it would otherwise obtain by going on too quickly with the next line or doing something else to distract the attention of the audience at the moment.

That anyone should be capable of behaving in such a contemptible way might be thought almost incredible. Actually it is constantly done by malicious and jealous performers, and is responsible probably for more ill-feeling than all other kinds of stage transgressions put together. Nor is it confined by any means to the rank and file, principals being often just as great offenders, and showing themselves in this way jealous sometimes of even their humblest fellow-artists.

Sometimes of course the thing may be the result of mere inexperience and bad technique on the part of a young performer, in which event the offender will not be likely to make the mistake again, for his or her victim will certainly see to that! Outsiders indeed have no notion of the importance which Stage folk attach to this matter of their "laughs," so that one might think at times their very existence depended on them, in conjunction with their "rounds." But such being the case it is easy to understand the intensity of the feeling aroused when, from this cause or that, they are robbed of either the one or the other.

Hardly less is the annoyance felt when by something lacking on their own part—by faulty "timing" or some little detail of delivery perhaps—they fail to get laughs on lines that have always obtained them in the hands of other performers. Such an experience is undoubtedly mortifying, although it frequently occurs. Certainly it is a fact that some players will get laughs night after night on lines that go for nothing in the hands of others—illustrating once again what a subtle business acting is.

Up-Staging

Another odious trick, also the outcome of selfishness, all too frequently practised, is that known as "up-staging"—otherwise appropriating the most favourable position on the stage—usually as far "up" as possible, so that the other characters will have to turn their backs more or less on the audience in order to address the offender.

Old hands especially will do this whenever they can, experience having taught them that they attract more attention to themselves in this way, and the most amusing contests often result when Greek meets Greek and a contest for supremacy ensues. But it is all pitifully paltry and inartistic, and the practice is certainly one that will be avoided by any intelligent and self-respecting young player.

The like applies also to the kindred trick of "crowding" or "blanketing," which is another form of the same kind of selfishness—that is, refusing to give another player sufficient "room and verge" to take up his proper position and do justice to his lines. This again, it might be thought, is an almost incredible procedure, but it is one that is none the less all too common, either as the result of deliberate intention or of a lack of thought and consideration that is almost as bad.

Equally deplorable is the selfishness displayed at times by even the most eminent performers—some at least, though happily not most—in spoiling, not only the laughs of their fellow-players, but also their speeches, by doing uncalled-for things at critical moments; and nothing is more surprising than the trifling movements—such as taking out a handkerchief or shifting a cushion—which will suffice at such moments to distract the attention of the audience and accomplish the delinquent's odious purpose.

In other cases the same result may be due simply to ignorance and inexperience, when it will be less blameworthy though equally annoying. Thus Mr. George Arliss tells of some wicked things that he did in this way in his younger days. As he puts it, "I did not realize then that any bad actor can queer a good actor's scene by distracting the attention of the audience. . . . I was attempting to attract attention to myself at the expense of the play, an unforgivable sin on the Stage."

"Codding"

A mode of stage misbehaviour of yet another kind is that known as "codding"—otherwise doing unexpected and humorous things for the purpose of embarrassing your fellow-players, making them laugh, and so on. Of this form of humour a great deal more goes on than many suppose, though they may suspect something of the kind sometimes when they notice the performers struggling in vain to suppress uncontrollable amusement.

That was a typical piece of "codding" which Beerbohm Tree once perpetrated, for instance, when, playing in *Money*, and having to use a mourning handkerchief with a deep black border, he convulsed his fellow-performers on one occasion by producing instead a miniature Union Jack—to the inexpressible horror of Bancroft, who was playing with him.

Embarrassing Situations

A classic trick of another kind is to slip an egg into the hand of an actor about to play an important scene, the resulting embarrassment caused thereby being easy to imagine. A joke of another sort was once impersonated on an actor playing Old Gobbo in *The Merchant of Venice*. At a certain point, it may be remembered, he comes forward with the line "I have here a dish of doves," but found on doing so that the dish in question, which was in this case a basket, had been so heavily loaded with leaden weights that he could scarcely lift it.

Still more wicked was a trick once played on Henry Ainley in his younger days. He was appearing in an Arthurian play and at one of the most impressive moments of the action had to raise from the altar before him the cup of the Holy Grail. When the time came however he found it quite impossible to do this since the sacred cup had been securely nailed to the table!

Another instance of the same sort of thing was furnished by an irresponsible joker who once, when two actors of exceedingly diverse girths and figures had to make a lightning change from morning wear to evening dress, privily transposed their trousers—with results that reduced their fellow-players to hysterics when, willy-nilly, they appeared in them.

These are only some of the manifold sins and transgressions, of varying degrees of turpitude, of which Stage players are sometimes guilty.

THE STAGING, PROPERTIES, AND COSTUMES

By M. GERTRUDE PICKERSGILL, B.A. (Lond.), L.R.A.M. (Eloc.)
Principal, The London School of Dramatic Art

WHENEVER possible, a Mime should be continuous; no fall of the curtain should break the story, even if the events related take place in different scenes. The producer is here faced with a difficulty that is best solved either by the use of a traverse curtain or by selecting a central incident and grouping the action around it.

To adhere strictly to the rule stated means a sacrifice of *décor*—it throws on the performers the responsibility of creating the illusion. On the other hand, if separate scenes be actually represented, though the spectator's eye is filled and his mind helped to realize the story, it is more than likely that the shattering effect of a repeated series of curtains will do more to destroy the illusion than the *décor* does to create it. Let the dresses be as elaborate and correct as possible, the scenic effects be merely suggestive, and rely rather on lighting than on actual scenery to create the right atmosphere.

Stage Properties

It follows from the conditions stated as to scenery that the stage properties must be simple and, where possible, permanent. If in one part of our Mime we really need some kind of seat that should not appear elsewhere, we must arrange for it to be brought on by courtiers or pages as part of the action, or it must be on the stage in an unobtrusive position till required. For example, in the legend of *Persephone*, the throne of Dis can easily be a simple bench over which a leopard skin is thrown, and then it can be placed on the stage at the beginning and form an open-air Bacchic altar for the nymphs' revels in the first part of the Mime.

In the case of some Mimes considerable ingenuity is necessary to solve this problem and retain continuity, but it is worth the effort.

Traverse curtains are a great help. For example, in *The Sleeping Beauty* these curtains can close out the thrones after the Christening Scene, leaving the stage empty, and they can open again to reveal the Bad Fairy with her spinning wheel. The couch on which the Princess lies for her long sleep can be a permanent cushioned bench or be brought on by two pages at the King's command after the Princess is discovered in the swoon. If this method be followed, it is often necessary in adapting a story to compress it—omitting some of the incidents and tightening up the action—in a manner comparable to that of the dramatist who makes a stage play from a novel (for example, Ashley Dukes adapting Feuchtwanger's *Jew Süss*). We must select—compress—intensify, in accordance with the needs of our arts. Was not this Shakespeare's method?

Personal Properties

It is best to dispense with personal properties wherever possible.

The truest and cleverest Mimes are, I think, those in which the players use no properties, but who, content to abide by the convention of their art, become perfect exponents of dumb-show work (emotional—verbal—active) so that spectators may feel, "hear," and see what the player projects to them from his brain and heart. A Mime should reveal itself if it is well enough performed; but if it is unaccompanied by speech or song, a *brief* synopsis can be given on the programme or spoken at the beginning.

I am often asked whether Mimes should have a musical accompaniment. That all depends upon the type of Mime. If it be one that introduces the romantic and conventional figures of the *Commedia dell'Arte*, or where the background of the play is frankly melodramatic, as in the famous *L'Enfant Prodigue*, or, again, in the case of a fantastic fairy tale (for example, *The Princess*

and the Swineherd) music is appropriate, if not essential.

Mimes with music can be arranged in the following ways—

(*a*) With a musical accompaniment composed to fit each part of the tale—an ideal method if one is lucky enough to work with a composer who understands Mime.

(*b*) With a musical accompaniment selected from well-known composers and suggesting the atmosphere or character of the tale. This requires careful selection and a sympathetic accompanist, but is a suitable method in some cases, and helps the players' rhythm. Altogether, music best fits the more lyrical and emotional side of Miming, and should be used only where it can really enhance these aspects. Music should never accompany a Mime of simple prosaic incident; for example, a fable or spoken tale, ballad, or thumb-nail sketch.

When Mimes are performed with a spoken accompaniment—a good method with certain folk tales (from Boccaccio, Chaucer, etc.), they must be carefully practised with the narrator, and much depends upon the skill of the latter in synchronizing the words with the actions, varying the *tempo* and suggesting the atmosphere. The effect is meaningless, even ridiculous, if the speaker is ahead of or behind the action.

Silent Mimes (i.e. without accompanying voice or instrument). This is quite an effective method with dramatic tales—many Eastern stories and thrillers.

Voice and Movement on the Stage

I once witnessed two West End performances in which the action was laid in the eighteenth century, and the men and women taking part were therefore required to wear the elaborate garments and move with the studied grace of those mannered times. In the case of one play the majority of the players achieved this; in the other, in spite of their outward trappings and the magnificent settings, they did not. What really happened in the first case was that the performers lived and moved and had their being as people of that age. They seemed to have mastered their technique as such, and then said to themselves: "Here are certain people: human nature is much the same in all ages and times—only the modes of speaking and moving may differ. I am to simulate one of these people. Let me, therefore, make those special marks of the time (speaking, moving, and so on) entirely my own, so that they may be subconsciously right, and now, having observed this character, let me see how I as such a character should behave." In this way these actors avoided the mere *imitative* reproduction of the times and gave us a series of real and vital studies. In the other play the majority of the actors merely gave the *mask* of the period. One felt they were unreal—few had visualized themselves as actually living in those days, and they failed, therefore, to project themselves with any truth. I have quoted these instances because they point so clearly to the close connexion between Mime and sincere and vital Acting. We have to-day in the cinema a theatre relying *mainly* on sight, and in the B.B.C. a theatre merely of sound, but it is the Theatre alone that gives us living human beings. It is the most human of all institutions; but if it is to hold its own and to rise above these two rivals it must surely pay great heed to the perfecting of speech and movement and to the perfect synchronization of the two. It is here that to the amateur in particular, and to many professionals also, the art of Mime is useful. It makes for control and poise, mental agility and concentration, rhythm and sincerity. While it in no way detracts from the beauty of the spoken word, while admitting that by itself it can sometimes hold our minds and wring our hearts, yet on the stage, unless we be blind or the speaker be hidden, we must needs behold him. If then his body is not expressive we shall, if we are sensitive, experience a feeling of vague dissatisfaction, but if mind and body are in perfect agreement we shall be satisfied. That is the art of the Theatre, and when we experience it we receive something inexpressibly satisfying to our human needs.

THE STAGE MANAGER ON THE NIGHT

By HAL D. STEWART
Author of "Rizzio's Boots," "The Blind Eye," etc.

THERE is a saying that a bad dress rehearsal means a good first night. This may bring comfort to the superstitious after a dress rehearsal has gone badly, but it is not based on fact. If a dress rehearsal has passed off well, the stage manager may be fairly confident that the first night will be free from hitches.

Every effort should be made to make the dress rehearsal as nearly as possible the same as a performance. The producer should not stop the play during an act. His remarks to the cast should be made at the end of each act, and scenery should not be changed during these remarks. The intervals, as well as the acts, should be timed. Every possible precaution should be taken to ensure that each member of the stage staff understands exactly what he is required to do at each change.

I have given details of the stage management for a production of *Twelfth Night*. I now give the application of these details to the stage staff.

To achieve the quick changes that were necessary, a large staff had to be used. Altogether eleven people were employed—

Stage Manager and A.S.M.	2
Electricians	2
Tabs	1
Flats	2
Furniture and Props.	4

Fig. 1 furnishes the details for the changes. The names have been altered, otherwise this is a copy of the actual notice that was used. One copy was posted in the wings for reference, and one was given to each person concerned. Fig. 2 is a copy of the property plot. It will be seen that the properties were few and simple; otherwise it would not have been possible for "Props." to assist with furniture.

The man posted on the tabs did nothing else but his work on them. There were three sets of tabs that he was required to draw at different times. His task was one where accuracy was essential, but as he stood by the tabs throughout the production the curtain was drawn the moment that the stage was set and the signal given by the Stage Manager.

The senior electrician remained at the switchboard. His assistant moved floods and other off-stage lights during the changes.

The A.S.M. prompted the play. The Stage Manager remained in the prompt corner throughout, and gave the necessary curtain signals. When a scene was set the Stage Manager gave the warning "Stand by." If any member of the stage staff was not ready he was instructed to say "Not ready." The Stage Manager paused for two seconds after the warning, and unless the staff had reported "Not ready," rang up the curtain.

These details were applicable to his particular production. They are given as an example of detail that worked well in a particular case. Every production varies, and the Stage Manager's detail must, of course, vary also, but these methods or a modification of them can be applied to any production.

The whole secret of Stage Management may be said to lie in adequate preparation. Granted a thought-out plan, and an intelligent staff that knows what is required of it, and how and when to do it, there is no reason why stage management should not be completely successful, no matter what the limitations of the stage may be.

The real business of stage management is concerned with before and during the dress rehearsal. Therefore there is little for the Stage Manager to do on the night, except to see that other people do their jobs properly. With a well-trained staff and a simple play there is no sound reason why the Stage Manager should remain in the prompt corner throughout the run, but he should always be there on the first night,

so that he can control any unforeseen situation that arises. The stage manager is in complete control behind the curtain. He must realize this authority and assert it tactfully. The following is a list of things that a Stage Manager should do. All these are not remembered in some productions—

1. He must keep a note of the running time of the play, noting the exact time to a minute each time the curtain rises or falls. To do this enables him to tell the playing time of each act, and the exact time of intervals at each performance. This information should be copied into the prompt copy, as it may be extremely useful in the event of a revival.

2. He must arrange with the front of the house when the orchestra is to start, how long it is to play, and when the curtain is to rise.

CHANGES

First	Strike flat	Brown, Jones.	
	Strike stools to P.	Smith, Robinson.	
	Strike throne to O.P.	Davis, Black.	
Second	Set flat	Brown, Jones.	
	Set table and two chairs	Davis, Black.	
	Set sideboard	Robinson.	
	Set props.	Smith.	
Third	Strike and set flats	Brown, Jones.	
	Strike sideboard to P.	Robinson.	
	Strike table and two chairs	Davis, Black.	
	Set stools	Smith.	
	Set throne	Davis, Black.	
Fourth	Strike and set flats	Brown, Jones.	
	Strike throne	Robinson.	
	Strike stools	Smith.	
	Set table and two chairs	Davis, Black.	
	Set sideboard	Robinson.	
Fifth	Strike flat	Brown, Jones.	
	Strike sideboard	Robinson, Smith.	
	Strike table and two chairs	Davis, Black.	
Sixth	Set flat	Brown, Jones.	During Scene 7.
	Set sideboard	Robinson.	
	Set table and two chairs	Davis, Black.	
Seventh	Same as third.		
Eighth	Strike O.P. hedge and seat to O.P.	Davis, Black.	
	Strike P. hedge and seat to P.	Robinson, Smith.	
	Set flat	Brown, Jones.	
	Set sideboard	Robinson.	
	Set table and two chairs	Davis, Black.	
Ninth	Strike flat	Brown, Jones.	
	Strike sideboard	Robinson.	During Scene 13.
	Strike table and two chairs	Davis, Black.	
	Set O.P. hedge and seat	Davis, Black.	
	Set P. hedge and seat	Smith, Robinson.	
Tenth	Set flat and backing	Brown, Jones.	During Scene 15.
	Set chair	Davis.	
Eleventh	Strike flat and backing	Brown, Jones.	
	Strike chair	Davis.	
Twelfth	Set O.P. hedge piece and seat	Davis, Black.	During Scene 16.
	Set P. hedge piece and seat	Robinson, Smith.	

In addition to above Smith will be responsible for all props., Williams for drawing all curtains and tabs.

FIG. 1

Photo by Pollard Crowther

AN EXAMPLE OF LAVISH STAGE DÉCOR FROM "DOCTOR'S ORDERS," PRODUCED AT THE GLOBE THEATRE

ANOTHER SET FROM "DOCTOR'S ORDERS" *Photo by Pollard Crowther*

Front and back stage watches must be synchronized. He must also arrange a system of signalling to the orchestra, so that the conductor can be told to continue or to stop playing, should this be necessary.

3. He should arrange to call the cast half an hour and quarter of an hour before the curtain. The beginners should be called on the stage five minutes before the curtain is due to rise on the first night. Later in the run they need not be called quite so soon. He must never "ring up" unless the beginners are actually on the stage.

4. He must see that the final curtains are arranged, and must be in the prompt curtain to give the signal for these curtains. A curtain should never be taken unless the applause warrants it. The Stage Manager is the judge of this.

5. He must see that there is no unnecessary noise in the wings. Players should not be encouraged to stand about the stage, but should wait in their dressing-rooms until the time for their cues. No player should ever be allowed to stand in the prompt corner, or in the O.P. wing without permission. This permission should be granted very sparingly, as a group of spectators in the wing is apt to distract the attention of the actors. In no case should anyone not actually concerned with the production be allowed on the stage during a performance.

6. He must see that the stage staff wear rubber-soled shoes. This sounds trivial, but it is important.

There are also points in which a general ruling by the committee of the society is desirable. I will give two as examples.

Sometimes players are allowed to go round to the front of the house to see a scene in which they are not taking part. This is undesirable and a rule forbidding it is usual in the more serious play producing societies. In any event, no player must ever go in front without the Stage Manager's permission, and must never appear amongst the audience wearing costume or make-up. To do so is an unpardonable breach of good taste, and is ruinous to the artistic effect of the production. Incidentally, it is against the law.

It is also wise to have a rule forbidding flowers, chocolates, or other gifts to be handed across the footlights.

The two photographs are excellent examples of elaborate stage sets.

Stagecraft is a big subject. I hope I have shown that it is also interesting.

PROPERTIES

Scene	1.	Nil.	
	2.	Nil.	
	3.	*On sideboard.*	2 candles (lit), 4 mugs, jug, bunch of keys.
	4.	Nil.	
	5.	*On sideboard.*	2 candles (out), 4 mugs, jug.
	6.	Nil.	
	7.	Nil.	
	8.	*On sideboard.*	2 candles (lit), 2 mugs, jug.
		On table.	2 mugs.
	9.	Nil.	

Interval

Scene	10.	Nil.	
	11.	Nil.	
	12.	*On sideboard.*	2 candles (lit), 2 mugs.
		On table.	2 mugs, jug.
13, 14, 15, 16, 17, 18.		Nil.	

HAND PROPS.

Malvolio	Wand.
	Letter.
	Candlestick and candle.
Olivia	Purse.
	Ring.
Orsino	Money.
	Jewel.
Maria	Letter.
Clown	Letter.
	Tabor.
Viola	Money.
Antonio	Purse.
Sir Andrew	Letter.
	Bandages.
Sebastian	Purse.
	Ring.
Sir Toby	Bandages.

FIG. 2

A SOCIETY AND ITS POLICY

By F. E. DORAN
Secretary, Manchester Playgoers' Club

ONE of the first things a dramatic society ought to determine is the policy in accordance with which plays will be selected and produced. This may seem to some to be so obvious that they may think that merely to mention policy will establish *a* policy. Formulation of a policy, however, is not as easy as that. There are all sorts of societies, organized for different purposes, and before a person joins an existing group, or a committee starts a new one, there should be an attempt to answer that simple question—"Why?"

Why indeed! A young Guardsman on leave in London, suddenly thought that a little high life and joyous living wouldn't do him any harm, so while lingering over his old brandy he decided that *The Spring Chicken* and Gertie Millar were what the doctor would order. So he went, full of hazy joy, to a theatre. He read the bills and entered. One act passed in talk, to him all incomprehensible. There were no chorus, no songs, no laughs—so out into the street again. Another look at the bills confirmed a growing suspicion. He had been to the wrong theatre. Ibsen's *The Wild Duck* was certainly not what he wanted.

The story is not a perfect analogy, but it is good enough to act as an illustration of the importance of making sure before establishing your Thespian existence. Some societies are definitely frivolous, with no pretension to be other than a group of people who like acting and who are prepared to let the public join in the fun. Other societies are built with more serious and far-reaching objectives, and some such have attained considerable reputation, occasionally national in extent. Some are established to "foster dramatic art," which is a good sound objective that is sufficiently "woolly" to cover anything from *East Lynne* to the latest craze. Others are definitely money-raising adjuncts of a primary body such as a church or cricket club. Some are built on the supposition that unless something is done, and done quickly, the whole art of the theatre will wither and die for lack of presentation. That something to be done is to form a society in which shall repose, in security and for ever, the pure Gospel of Dramatic Art. Again, particularly in villages and rural communities, a purely educational basis is the foundation, and here and there are highly specialized groups that concentrate on a narrow but definite line of action. Then there are welfare groups that are associated with large firms.

Now it is obvious that a society should be judged by its own claims. If it is frankly social and supported by its membership to provide fun and jollity, then it should stick to its last, and not go out for heavy, subtle stuff of intense pyschological content. If it claims to be the saviour of the Drama and the members regard themselves as pioneers in uncharted waters, then Lonsdale and Coward are outside its ken. If an individual, seeking an outlet for artistic endeavour, is imbued with a strong sense of modern requirements, then it is no use joining up with a society that thinks only in terms of the latest London successes. When a basis has been decided upon it is easy to compile a schedule of plays that accord with the policy selected, subject to local conditions. The widest basis of policy is one that enables a society to provide theatrical entertainment of all kinds in a large centre from which the regular theatre has been withdrawn by modern conditions, such as the advent of the Talkies. A society that works under these conditions can rightly claim to fulfil many functions and to provide an outlet for all forms of dramatic expression. A society of this kind would be well advised to organize into sections, each equipped for certain categories of stage work, so that there would be many societies in one society, each enjoying the facilities offered by a business committee common to all. Printing, rent, lighting, costume hire, and so on, whether for musical comedy, Gilbert and Sullivan Opera,

farce, or heavy drama, are arranged similarly. Each section could play to its specialized or selective audience, and get the advantage of those omnivorous few who enjoy all things in the theatre. Organized on this basis, the society would be able to utilize the services of more than one producer, each interested in a certain form of stage work, and to compare different methods of production.

I know of no town where such a unified body exists, but I write for the future, and there are sound reasons why such a doctrine of unity should be adumbrated. The amateur and professional theatres are being more and more forced into combination, and the old looseness and *laissez faire* ideas will have to give way to more intensive control. An organization such as I have outlined could deal with awkward questions, such as authors' fees, in a far more satisfactory manner than can six or seven groups each fighting individually. Many a society has been put into a state of panic because its schedule of selected plays has been suddenly disorganized through performing rights not being available or because royalties were excessive.

Whether such a combination of interests would survive sectional differences I cannot say, but in outlining the plan I feel that I have put forward a constructive proposal of the first importance, as isolated units are too diffuse in action, and often in definite and harmful opposition about the same play, when unity would ensure security.

Taking things as they are, and taking each category of society as already mentioned, I suggest, assuming four productions a year, the following plan of campaign—

Category A. *Definitely Frivolous.*

(1) Farce. Say *A Pair of Silk Stockings.*
(2) Comedy. Say *It Pays to Advertise.*
(3) Romance. Say *The Breed of the Treshams.*
(4) Farce.

Category B. *Community Theatre.*

(1) Modern Comedy.
(2) Modern Drama.
(3) Costume Comedy.
(4) Classic Comedy.

Category C. *Fostering Dramatic Art.*

(1) Sheridan Comedy.
(2) Galsworthy Drama.
(3) Blank Verse. Say Marlowe's *Edward IV.*
(4) Modern Comedy.

Category C. Second Season.

(1) Old Comedy.
(2) Melodrama.
(3) Greek Tragedy.
(4) Foreign Play.

Category D. *Money Raisers.*

Comedies with low royalties.
Boisterous knockabout.

Category D usually does well in the beginning because of its local support, and often raises itself or develops into a higher category as the skill of its members increases.

So far I have dealt with societies in towns. Village groups are easier from one point of view; most difficult from another. Finance is the main stumbling block. In towns large halls for big audiences can be hired, or a hall that enables an audience for a number of nights to be easily collected can be found. The potentiality of the audience might run into hundreds. In villages the potential audience is relatively sparse and not easily got together when the weather is bad. The audience, when collected, likes the obvious, simple play of plot and circumstance, and has a strong preference for comedy. For good modern comedies heavy royalty fees must be paid and as entrance prices must be low, the acting society has not such a wide range of choice.

Nevertheless, it is well that the organizers should answer the "Why?" of any opening. Having established their basis, a schedule of twelve plays will give them work for three years, by which time they will know the strength and quality of their following. The village society is usually free from competition, and if it is properly managed and free from cliques and coteries, it can usually rely on the valuable goodwill of the district.

Excellent groups of players have been organized in villages, and some of these with a forward recreative policy have done extremely valuable work for drama as a whole. These results, however, have usually been arrived at by the

enthusiasm of some one individual who knew what he wanted and how to get it. I do not write for these individualists, but for those who lack preliminary knowledge of ways and means.

There is a special bibliography of Village Drama, available on reasonable terms, through the auspices of the British Drama League, which incorporates the Village Drama Society—an organization that did an enormous amount of work in helping to organize societies in rural communities. Apart from the information that is available from that body, there is the aspect of production with which this article deals—the policy of the group when it is formed.

Order from Chaos

Village and small communities offer a wider elasticity of play selection than towns. It is probable that the village society provides the only opportunity for villagers to see the living play, and therefore the field for dramatic exploration is wide. In the towns there may be a local company, possibly on a repertory basis, or a theatre that presents visiting companies, and there will be dramatic societies. Therefore, in the case of the towns, apart from personal loyal ties, there is room for everybody, provided each society works along its own selected channel. By working on a parallel basis each not only has its own following, but also interests followers in other societies who are interested in the difference. If, on the other hand, each society just tries to beat the other by being the first to produce the latest London success, and filling in with titles that represent the general endeavour, then naturally each society plays to its own following only. This is all right if the following is big enough and is sufficiently augmented from time to time to make up for leakages. In such a case obviously the society has found its level, and the future is assured.

The problem arises when a group of interested people are forming a society and each has a different objective. Preliminary discussion should do two things; first, show how far the promoters are in agreement, and, secondly, reveal if there is a field for the operations of the proposed organization. I feel that it is not a good policy to form a society when societies already exist, and that it is debatable whether when a society is in a flourishing state and well established, how far specialist groups should not work from within by joining up as individuals and then forming a specialist section. There are certain things that are common to all theatrical work—lighting, printing, orchestra, etc.—and a group with a special objective would be saved a lot of spade work by becoming a working unit in an existing organization. To illustrate this method visualize a town, say Bedford, where there is a flourishing operatic society. It has a following and certain working machinery. Now assume that a group of people want to produce something that is not being done in the town, say religious drama. Instead of forming the Bedford Religious Drama Society why not, after preliminary negotiation, join the flourishing existent society and work out ideas of religious drama as a specialist department? This method could be extended to cover other activities—a revue section, a concert party section, a pageant section, and so on, each working under a common banner, with the backing of a strong unity of interest, and in certain matters of overhead charges, each getting an advantage from managerial economies.

I am aware that such pooling of interests does not exist, but as a working notion for the future its possibilities are well worth exploring.

Another method, though not as complete, by which societies could carry out individual policies and yet obtain certain advantages of unity, would be by a system of local federation. This system has been experimented with, but owing to the ban on such local federation by the National Operatic and Dramatic Association, the federation has not had the advantage of membership of the local body. As N.O.D.A. members are usually societies of some size, I feel it is a great pity that their strength should be denied local and intensive action such as I have suggested.

A Neglected Outlet

It would be out of place for me to state the policy that any society should take up, but I trust I may be allowed to mention one policy that is badly needed. The drama is well looked after by amateurs, and both actors and dramatists now well known can look back on days when amateurs encouraged and developed their talent. I would like the members of some enterprising group to devote themselves to giving young English

composers a chance by providing an outlet for a preliminary performance of operatic works. The talent, ability, and energy that go into an amateur production of musical comedy cannot be overestimated. There are times when society executives are faced with the fact that there is nothing available that is as good as works that have already been produced. A good second-rater is put on as the next best thing. This dilemma occurs at least once in five selections. No society can go on beating itself year after year; the material is not obtainable, particularly when reliance is placed on the outstanding number from London's past season. We have clever English composers, and surely *Tom Jones* and German's *Merrie England* are not the only pieces of English music that competent amateurs can tackle. Is the neglect of such a policy of production due to thoughtlessness, lack of a spirit of adventure, or the existence of a blind eye to the possibilities of testing the policy?

I am sure that any society bold enough to explore this avenue of endeavour would get every assistance from our composers, create more than a local reputation, and, at the same time, perform a great service to the struggling cause of English music.

I know of no amateur musical societies that have evolved national reputations for themselves similar to those of the Garrick societies of Altrincham and Stockport (the first an offshoot of the second), the Curtain Theatre of Rochdale, the Welwyn Garden City Players, etc. It may be granted that the mechanics of dramatic production more readily lend themselves to experiment, and that pioneer work in the realm of music is likely to produce a heavy expense sheet, but difficulties of this kind should be overcome. I am sure that in due course a society, properly directed by good management, which launched out on this course, would reap a satisfactory reward. The pioneer effort in this direction that was sponsored by Mr. John Tobin in Liverpool brought considerable credit to all concerned, but in that case the promoters had to compete with first-class attractions of all kinds available in a large city.

The failure or success of any particular policy in any one district is only partly a criterion of what will happen elsewhere. All factors must be considered, and the scale of operations carefully worked out. Amateur experiment on a large scale in London, Birmingham, Manchester, or Liverpool is likely to be overwhelmed by professional facilities, but in many towns amateurs can work on a large scale and be more ambitious.

Whether the group functions in town or country it is advisable that the objective should be clear. There is room for all societies. There is room for all sorts of plays. Clarity of objective leads to continuity, and if a producer knows definitely what his society is out for, then he can give his best work and be of enormous value. When a society has not a clear objective there is a waste of time, energy, and money, which can be avoided by returning a straight and sound answer to the straight question—"Why?"

THE CLERGY AT MASS

By NEVIL TRUMAN

Hon. Secretary, Nottingham Playgoers' Club; Author of "The Pageant of Nottinghamshire"

ECCLESIASTICAL costume, more than any other type, is most often wrongly shown on the stage. It falls into three categories, according to whether it is worn for Mass, for Choir services, or for the street and home. It is further subdivided by the persons, cardinals, bishops, or priests, who wear it. Throughout the Middle Ages ecclesiastical costume met with little change, but there have been modifications during modern times, and there is an interlude from the Reformation until the middle of Victoria's reign, when certain garments fell into temporary disuse. The modern Roman Church in addition to medieval vestments wears new garments derived from late Italian sources.

Dress

The *Cassock* is a ground-length, close-sleeved coat, double-breasted, fastening with a single button at the shoulder and another at the waist, and made of black cloth, except for bishops, who wear magenta or purple, and cardinals, who wear scarlet. It has a shoulder cape without a hood, and about 1850 became a single-breasted garment fastened down the centre with numerous small buttons. In modern times bishops and cardinals wear it piped with their respective colours, along the cape edge, the cassock vertical edge, and with the buttons in colour.

The *Alb* is a ground length white shirt with loose sleeves to enable it to slip over the cassock.

The *Stole* is a long strip of embroidered or coloured silk or other material, about 2½ in. wide, and reaching to just below the knee. It is tucked in by the girdle at the waist and worn in different ways by the various orders. A bishop wears his straight down, a priest crosses it over the breast, and a deacon has it over the left shoulder and loosely tied under the right arm at the waist, the ends hanging down the right side of the body.

The *Amice* is an oblong piece of linen, 36 in. by 24 in., to which two tapes are attached at the upper corners. It is placed behind the neck and shoulders. The tapes are carried round the neck to the front, across the back and round the waist in front, where they are tied. It has an oblong patch of embroidery, called an apparel, appliquéd at back of neck.

Bishop (Solemn Services)

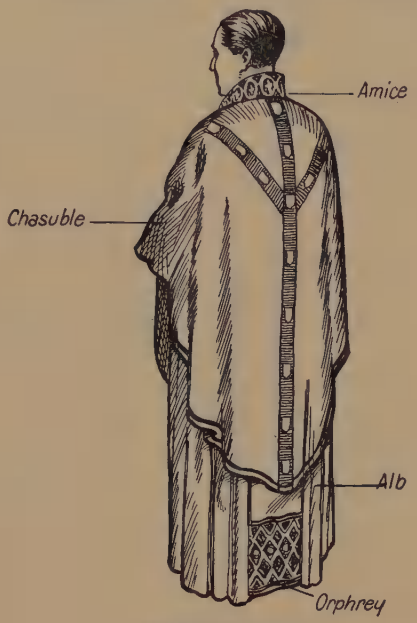
The *Girdle* is a linen woven rope tied round alb and stole at the waist.

The *Maniple* is a miniature stole about 3½ ft. long worn on the left arm at the wrist.

The *Chasuble*, when placed straight out on a table, is vesica shaped, that is the shape of two Gothic arches placed together with their points outwards and meeting each other at a straight line drawn just below their chords. It is, in other words, an oval shape with its longer ends sharply pointed. It is adorned in a Y shape, with bands of embroidery back and front at the seams, which are called orphreys. They may also take the shape of a cross on the back and a pillar on the front, this type being late Medieval. It should be

fairly full, hang in good folds, and be made of light silk, with a hole for the neck.

A set of Mass vestments (chasuble, stole, maniple) should match in material and embroidery. Its colours are restricted to red, green, violet, and white, with black for funerals, and gold, or yellow as an optional shade, for other occasions. In the



PRIEST AT MASS

Middle Ages colour restrictions were few, and almost any colour or combination of shades is permissible.

The *Dalmatic* is a tunic with sleeves reaching to the forearm, and having two vertical bands of embroidery (orphreys) down front and back, joined by two horizontal bands. Like all the Mass vestments it is a survival from Classical times, and follows the lines of the Roman tunica. It is fringed along its edges.

The *Tunicle* is a similar garment to the dalmatic, except that it has its two vertical bands joined by one short horizontal band of embroidery at the top.

Gloves were at first of white silk with jewels on the back and wide tasselled gauntlets. To-day they are of coloured silk. In Georgian times they were of white or lavender, with gauntlets fringed with gold bullion.

The *Pallium* is of white lamb's wool, adorned with crosses in gold or purple, about 1½ in. wide, with about five crosses on the pendant portion hanging down in front of the chasuble, and four on the shoulder parts. It is worn over the shoulders, and hangs down in front in a loose tie.

The *Pastoral Staff* or *Crosier* may be of ivory, gold, silver, ebony, or other decorated material, in the shape of a shepherd's crook, and of Gothic or Renaissance design. Just below the crook a linen scarf, long enough to cover that part of the staff that is held by hand, is hung from a metal ring. It is designed to protect the finely wrought work from damage by the hands. The bishop bears it with his left hand.

The *Archbishop's Cross* is a processional cross about 8 ft. high, made of similar materials to the crosier. It is borne in the left hand.

Both staff and cross may be carried by chaplains, in which case they hold it in front of them with

DEACON (SOLEMN SERVICES)

both hands. The bishop merely carries it in his left hand so that he may bless the people with his right hand.

The *Mitre* is a hat of silk or velvet and contains an inner cap, in front and at the back of which are placed triangular upstanding pieces of material decorated with bands of embroidery and jewelled.

At funerals the bishop wears a plain white linen or silk mitre; on other occasions a decorated coloured one; on great feasts one plated with gold and jewels.

The bishop's *Ring* is generally of amethyst. It was worn on the middle finger of the right hand in the Middle Ages, but is now worn on the third finger.

How to Wear the Clothes

The order in which these clothes are put on is—
Cassock.
Amice.
Alb.
Stole.
Girdle.
Maniple.
Chasuble, or dalmatic or tunicle.

The Paenula (Classical Chasuble)

The bishop wears, over the alb and under the chasuble, thin silk dalmatic and tunicle without embroidery—generally of golden colour.

A medieval bishop wore stockings of linen, later of silk, and shoes, at first of open work, but later, in the fourteenth century, fastened with strings and adorned with a Y-shaped band like the chasuble band.

If clergy are represented in connexion with a High Mass the priest is assisted by a deacon and a subdeacon. All will wear vestments of the same colour and design.

If late Renaissance vestments are required, the chasuble is cut away at the sides and curved like a fiddle back and the sleeves of dalmatic and

Servers

tunicle become merely large epaulets hanging about 6 in. over the shoulders.

Mass vestments are practically never worn in the street, nor are dalmatics, tunicles, copes, and mitres, except in religious processions.

From Reformation to Mid-Victorian

The Mass vestments and the almuce fell into disuse after Elizabeth's time. Mitres and crosiers were worn until Charles II's time. Copes continued to be worn throughout in cathedrals mainly. Bishops retained their gloves, which became white or lavender, fringed with gold bullion.

Episcopal pectoral crosses do not come in till Victorian times.

Acolytes

Acolytes and servers at Mass wore cassocks and albs with amices up to the Reformation, and

from 1900 onwards they wear either an alb or a cotta—which is a waist length surplice with tight sleeves to just below the elbow—edged with lace at option.

Bishops, if not celebrating, may attend at Mass in cope and mitre, and they also wear these for processions, whether in church or in street.

SUMMARY

For Mass

Cardinals may be either bishops or priests, and wear the clothes of those orders at Mass.

Priests

Cassocks—black, double-breasted; single-breasted since 1850.
Alb—long white ground length shirt.
Stole—long embroidered shoulder strip. Crossed in front.
Amice—linen oblong.
Girdle—linen rope.
Maniple—small stole on arm.
Chasuble—elliptical silk cloak.

Bishops

The same with the addition of—
Mitre—cap with triangular revers.
Gloves—gauntleted.
Pastoral staff—shepherd's crook.
Processional cross borne before him at option.
Stole is not crossed in front.
Dalmatic, Tunicle } of thin silk.
Ring—right middle finger—amethyst.

Deacons

The same as priests, save for a dalmatic instead of a chasuble, and stole worn over left shoulder under right arm.

Subdeacons

The same as priests, save for a tunicle instead of chasuble and no stole.

Archbishops

Same as bishops plus *Pallium*—white wool strip, and use pastoral staff and processional cross together.

LIGHTING PLOTS

By C. HAROLD RIDGE, A.R.S.M., D.I.C., *and* F. S. ALDRED, A.M.Inst.C.E.
Consulting Engineers

THE actual recording of a lighting plot is not easy, and there is no accepted standard. Every electrician will develop his own particular method, and the professional will usually rely very much on his memory. In any case a competent electrician will memorize the actual setting of the switches and dimmers for each scene, though he will need to refer to a written plot for the actual changes during the action of the play, if they happen to be many and complicated. This memorizing of switchboard settings is unavoidable in opera, unless a "pre-set" switchboard is used, because there is frequently only a short interval filled by a definite number of bars of music between one scene and another.

At the Cambridge Festival Theatre a log book was kept for each play so that in the event of revival the lighting installation could be arranged precisely as before. This book recorded the mediums used in each instrument, and the direction and beam spread angle of each focus lantern, the information being recorded each week between the *matinée* and evening performance. The lighting plot used during the run of the play was filed also. This is an unusual course to pursue, and, as a rule, there is no need to make any note of the apparatus employed or the exact positions. These details work themselves out, possibly by a gradual process during rehearsals, or more probably at the only lighting rehearsal the day before the dress rehearsal, after which final adjustments and minor alterations can be made, and the whole left for the run of the play and then forgotten. It is only the disposition of portable apparatus that needs to be noted on the lighting plot itself.

Is the lighting plot to be a purely mechanical affair or is the electrician to be treated as an artist and ranked as a performer? The Authors prefer the latter. In most amateur societies the electrician takes an active interest in the production from the beginning of rehearsals. He is provided with a book of the play, and discusses with the producer how the desired effects may be worked. If the effects are complicated, some of them at least can be tried at rehearsals, and the electrician thus gets to know the play so well that he can do most of his work without any cues or prompting from the stage manager, provided he has a fair view of the stage from his switchboard. Even if he cannot see the stage he will be able to do all the gradual changes by listening to the dialogue and following the book. In cases of black-outs and quick changes he will be obliged to work by signal.

Under such conditions the lighting plot can actually be written in the book of the play with or without interleaving. Any cues that the stage manager has to give to the electrician will be noted in the prompt copy of the play. The warning will read "*WARN* ELECTRICS," and will be inserted at a place that will give the electrician about 30 seconds before his executive signal, which will read "ELECTRICS *GO*."

Assume that we have a switchboard such as that illustrated in Fig. 46. First of all, in order to simplify the plot and to avoid long descriptions, the circuits are numbered from 1 to 24, but the descriptive labels help an electrician unfamiliar with the board to select without hesitation the circuit that is required by the producer or stage manager. The next thing to do is to adopt convenient symbols to indicate the dimmers and the amount of resistance in circuit. Suppose we letter the dimmers from *A* to *H*, and place a figure representing the percentage reading on the dimmer scale in square brackets, and the time taken over any dimming operation in round brackets. The producer will order various lighting to be tried, and after experiments have been made will be satisfied that the lighting is correct for the opening of the scene. He will then say: "Plot that for your opening for Scene so-and-so." Any changes required for the scene will then be practised and plotted. Some producers insist

on the company being present at these rehearsals so that the players concerned can stand in position while focus-lanterns are adjusted and colour mediums tested on costumes. As a matter of fact, the materials for the costumes before being made up should have been chosen under the light to be used, but as in a great many instances the costumes are hired, this latter course must be adopted. These long lighting rehearsals are tiring for the players, and producers show lack of consideration for their company in making them attend, for, after all, costumes can be draped over chairs, and stage hands can stand on rostrums to test the positioning of spot lights. There is one thing in which the amateur needs instruction—how to adjust himself to the beams of focus-units—and until he has learnt this his presence at lighting rehearsals or practice at ordinary rehearsals is desirable. Glare in the eyes is a thing everyone must learn to endure without flinching; the professional generally loves it, though powerful lighting from the dress circle front has been known to daunt even him. The amateur will often seek relief from the glare of a focus-lamp by dodging his head out of the direct beam, imagining that because he can see his own hands and feet brightly lighted the audience can see his face.

When a spot light has been specially placed to light a player's features he must face up to it, and he should be practised with a lantern at half check and told that he must be conscious of the actual *filament image* behind the lens if he is to get the full measure of light on his face. Let him move about while observing the filament through the lens while someone in front tells him, in unflattering terms, about the effect of the light on his face. Most players are lazy and do not want to bother with all the technicalities of their art unless their living depends upon it. In amateur companies the players generally do far less work than the other members, and, even then, cannot learn their lines before the dress rehearsal. The producer cannot hope to discipline the movements of such players so perfectly that they will always be in the exact position for a fixed focus-lantern, and the players must learn, so to speak, to "nose-up into the light" by adjusting their own positions relative to the lantern. Professionals nearly always do this; indeed, they so love the limelight that they will sometimes work their way to a part of the stage in which they have no business to be in order to share someone else's spotlight! After this digression let us examine the plot which the electrician has by now written down thus—

Scene 1. 1-2 A [50] - 6 B [85] - 9 C [100] - 10 - 11 D [40] - 13-15 E [60] - 17 F [90] - 18 G [100] - 23 H [0].
Cue 1. At rise bring 23 to full (3).
Cue 2. Dim 9 to out. 2 to [30] and 15 to out (5 minutes), Transfer E to 24.
Bring up 24 to [60] same time take 23 to out (10 minutes).
Cue 3. Take 18 to [10] (30).
Cue 4. General check to [50] (15 minutes).
Cue 5. B.O.
Scene 2. 12 - 21 - 24 No changes.

The meaning should be obvious. The first set of figures gives the "setting" of the switchboard for the opening of the scene; thus, circuit No. 1 is switched on at full without any dimmer being required in the circuit; dimmer *A* is plugged into No. 2 circuit at half check, and so on.

At the rise of the curtain F.O.H. Spot, circuit No. 23, is run up to full on dimmer *H*, which has been plugged into this circuit, in three seconds. (This is done because the circle of light from the lantern makes an ugly splash on the tableaux curtains, and gives away this source to the audience. The professional theatre always takes the F.O.H. lighting up or down with the curtain.) On cue 2, after circuit No. 15 has been taken to out, the switch is opened, dimmer *E* is unplugged and replugged into circuit No. 24 at full check, and the switch of circuit No. 24 is closed ready for the dimmer to be used again. The general check in cue 4 is carried out on the master liquid dimmers, and the final black-out of cue 5 must be given by the stage manager unless it happens to be a pistol shot, breaking glass, or some such aural cue.

Directly the scene has ended and the stage manager gives the order "strike," the electrician will find it a good thing to "strip the board," that is to open all switches and unplug all dimmers, and to start setting afresh for the next scene. In our example this is assumed to be very simple —just three circuits at full with no changes whatever.

With more elaborate switchboards, as shown in

PLAY _____

ACT _____ SCENE _____

BATTEN

	A	B PROMPT SECTION	B CENTRE SECTION	B O.P. SECTION	CYC. TOP	CYC. BOT.	FLOATS	
RED	100 L	100	100 L	100	100	100	100 L	X
GREEN	50 L	100	50 L	100	60	70	0 L	X
BLUE	0 L	100	0 L	100	60		0 L	X

DIPS

	F.O.H. SPOTS	UP STAGE	DOWN STAGE	
X	0 L	100		
X	0	0		
X	0			

SPOTS

100 L	100 L	100 L
No. 10	No. 10	No. 10
	0	0
No.	No. —	No. —
0 L	0 L	0 L
No. 33	No. 4	No. 18

CUES.

FIG. 79

Fig. 49, with the grand-master cross control illustrated in Fig. 41, the lighting plot is bound to be more difficult and complicated, and we cannot do better than refer the reader to a method of plotting developed by Mr. Wilfred Jackson, electrician to the Halifax Thespians. The installation was designed by the authors and the back of the switchboard has been illustrated in Fig. 51.

Mr. Jackson has adopted a graphical method; he fills up a chart for the setting of each scene, and adds in the space provided below the cues and directions. Fig. 79, a reproduction of the chart, follows exactly the lay-out of the dimmers and grand-master controls. The switches are not shown, it being understood that switches remain open unless a figure is shown in the corresponding dimmer compartment of the chart.

The figures written in these compartments denote the position of the dimmer handle on the scale, which we indicated before by placing the figures in square brackets. The addition of the letter "L" shows that the dimmer is to be locked to the colour master shaft. Further indications as to grand-master cross control are given by placing a cross in the small compartments in the centre of the chart to show whether the clutches connecting colour master shafts to the slow motion grand-master drive are in the up, down, or neutral position. It will be noticed, too, that in the case of spots there is space left for the colour medium to be added, though this has not been done for other portable apparatus, which may be plugged into the dips. Perhaps Mr. Jackson gives a separate "floor" plot for these to his assistants, and looks after the spots himself. It is only in the portable apparatus that any change of mediums is necessary, as the remainder of the installation is designed on a colour mixing basis using the three primaries. With such an installation the chief electrician's place is, undoubtedly, on the switchboard during a show. In the professional theatre it is not the practice for the chief electrician to take over the switchboard himself, though in the Authors' opinion it would be better if he did so.

There is no accepted form of lighting plot in the professional theatre, and the chief electrician generally records the whole description in full. It would be quite useless, of course, to expect him to work from the book, and many examples of a long run in the West End could be given where at the end of it the electrician had no idea what the play was about!

The professional with daily practice year in and year out is so used to his switchboard that a general description of the requirements for each cue is sufficient for him; besides, delicate colour mixing on scientific principles is almost unknown in the average show. In the provinces, where a new plot has to be worked every week for a show that the stage staff never even sees before the Monday performance, far greater efficiency is found than in London, and complicated plots are often carried through without a hitch. In well-organized theatres the chief electrician, having recorded the whole plot, makes copies of such portions as affect each of his assistants. Thus, each arc man has his portion of the plot hanging conveniently near his arc. For each scene there will be particulars of the colour medium to use and the general direction and angle of beam, together with directions about any shutter work that is required. Because of all these scattered portions of the plot it is well, in a play with many scenes, to number them consecutively. In *King John*, for instance, the scenes might be numbered from 1 to 14 without any reference to acts.

In a large theatre, with a staff of between 20 and 40 electricians, this simplification of acts and scenes saves a great deal of shouting at rehearsals when half the staff mistake Act III, Scene 2, for Act II, Scene 3!

HOW TO MAKE SEVENTEENTH AND EIGHTEENTH CENTURY COSTUMES

By CONSUELO M. DE REYES

Producer, Little Theatre, Citizen House, Bath, and Everyman Theatre, Hampstead; Lecturer in Drama, University College, Exeter

THE popularity of historical and biographical plays, many of which are suitable for amateur representation, has led to an increased desire for knowledge of seventeenth and eighteenth century costumes, since the majority of successful plays fall within this period.

The seventeenth century, covering the reigns of the Stuarts and the Commonwealth in our own country, was a period of picturesque relaxation in costume. There was closer kinship between the Elizabethan and Georgian periods than in the intervening century, especially in women's dress, in which the earlier fashions were almost repeated in the eighteenth century.

A love of ease was shown in dress as in manners generally. The stiff discomfort of tightly-boned and stiffened doublets and bodices was abandoned —ruffs gave place to wide soft collars of lace and embroidery—breeches were loose, long, and full, and skirts lost their hoops and depended for their fullness on folds and gathers. In the earlier reigns an easy grace of line and restraint in decoration prevailed; after the restoration a foppish exaggeration crept in and the dress of courtiers became farcically effeminate. Portraits belonging to this and the following century are so numerous and so well known that the detailed study of their costume is comparatively easy and within the reach of anyone whom it may interest.

In men's costumes the doublets were cut looser and longer and breeches reached to the knee. Deep lace and embroidered linen collars and cuffs were used, and the shirt showed in front and was of fine quality. Later on, a short open jacket was worn and the skirt was visible between it and the waist; the sleeves were full and trimmed profusely with laces and ribbons, while breeches became full, of grotesque shape, and with many lace frills and ribbon bows. Cloaks were once more large and flowing, with wide square collars. Boots were typical of the period and were soft, loose, and either turned down at the top or with wide "bucket" tops. They were of fine leather, sometimes coloured. Shoes had red heels, which continued in the next century, and were often tied with wide ribbon bows. Hats were wide-brimmed and trimmed with large flowing feathers; the crowns were fairly high.

In women's costumes the tight, long-fronted bodice gave place to a shorter, easier-fitting type, of which the characteristic feature was the square-cut tabs below the waist. The front panel in both bodice and skirt disappeared, to return in another guise in the eighteenth century. Lace collars played an important part, and flowing grace and line was established.

In the later reigns, fullness was exaggerated in sleeves and skirts: the bodices were cut low and slipped off the shoulders. A certain abandonment and exaggeration corresponded to that of the men's dress—but beauty was retained in the women's while it was largely lost in the male costume. The hair was worn drawn back and coiled at the back—a fringe might be seen on the forehead and long curls or ringlets fell at the sides to the shoulders. Hoods of silk or lace were worn out of doors. Plain silks and satins were characteristic materials.

The dress of the Puritans differed less than was usually supposed from that of other persons of the time, and was only characterized by plainer stuffs, soft or dark colours, and an absence of ornamentation. The majority of Puritan men wore their hair long, though not curled (*vide* the portraits of Cromwell himself).

In dressing this period, the use of lace and muslin is of great importance. Excellent effects can be made with curtain lace, which in fine bold designs can often be obtained cheaply.

The effect of the women's dress will be spoilt unless plenty of material is used in the skirts, and full underskirts must be worn or the dresses will hang limply and without style. Period plays given by cinema companies frequently fail in this respect; the dresses cling to the figure, and lose all sense of style. The question of petticoats

FIG. 1. PAINTED CURTAIN DESIGN FOR "SHADOWS OF THE WIND"

is vital; a dress can be perfectly cut and yet look hopelessly wrong without them. The wearing of clothes is as important as the making of them, and receives less consideration than it should. Silk stockings are worn by all well-dressed persons. Throughout this period the French remained the predominating influence in dress and general culture.

Towards the end of the century the long "vest" or waistcoat appeared and the coat became long and was left open down the front. This formed the transition to the typical Georgian dress. At the same time the fashion for long, elaborately curled hair led to the appearance of wigs for those less fortunately blessed by Nature.

During the latter part of the seventeenth century the characteristic features of Georgian dress developed rapidly. Coats were long and open to show waistcoats in front. Knee breeches were close-fitting, the frills and bows disappeared, and buckles were worn at the knee. Lace remained at the sleeves and in the cravat, which was worn twisted round the neck and falling in a cascade over the vest in front. Shoes were buckled and no longer tied with bows. Boots were tighter and stiffer. Long feathers disappeared from the hats—the characteristic triangular form appeared. There was a general pulling up of the relaxation and effeminacy of the Restoration period. In the women's dress a return was made to the stiff pointed bodice and front panel to the skirt. An over-dress appeared; it took the form of a French robe or sack with fullness set in box pleats at the back of the neck, this fullness flowing into the ample lines of the gown. This graceful fashion was then changed for the polonaise, fitting tightly to the waist and having its fullness looped up into three festoons by means of strings tied vertically underneath the waist. Hoops were worn, round at first, then oval, the width being at the hips to support the panniers. Then the full hoop was superseded by side-hoops tied round the waist and allowing the skirt to fall flat in front, as in the dresses now so familiar to us through the revival of *The Beggar's Opera* and Lovat Fraser's beautiful designs. His work is, indeed, a standing example of the right decorative use of historical costume on the stage. Accurate in their period, they are yet governed by a fine sense of colour and design; detail is subordinated to clearness of effect, and the whole is a work of art conceived and carried out, and not a haphazard collection of costumes. All Lovat Fraser's designs were made at Bath, and the actual drawings for the scenery of *The Beggar's Opera* were made in the courtyard facing Citizen House.

When not in full or court dress, the women wore mob caps, and when out of doors, wide-brimmed hats tied with ribbons. Pelisses with arm-holes, circular cloaks, and shawls were worn, and hoods trimmed with lace, fur, or ribbons in cold weather.

Men's wigs were at first worn full and were heavily curled at the sides of the face. Powder gradually became essential, and the wigs were tied back in a bunch of curls, in a bag of ribbon tied with a bow or into one or two pig-tails. Men's own hair was shaved, and turbans were bound round the head in morning dress, as in the portrait of Pope in the National Gallery.

Women's hair, at first dressed simply, drawn back into a coil at the back with a few side curls, towards the middle of the century was piled high in increasingly elaborate coiffures, and white powdered hair became increasingly popular. These structures grew to a preposterous size and height, and were crowned with feathers, ribbons, ships, and even blown-glass erections, so that a special headdress, the calash, was invented to cover them on the way to assembly. This was hinged and hooped like the hood of a carriage.

Towards the end of the century, simplicity again became the fashion. Loose ringlets were worn and the hair was left unpowdered and piled lightly at the back. The bodices became shorter, the skirts were more softly draped, and full fichus draped the corsage; the transition to the Empire style was now reached. At the same time the cut of the men's coats became narrower, and their skirts were cut round and sloping away, instead of being full and pleated. Such a change of style ended ultimately in the "swallow-tail" coat.

This period, connected in our minds with the plays of Sheridan and Goldsmith and a host of other later writers, is, perhaps, the most familiar of all. The costume, though not easy to make and needing good cutting, presents no unfamiliar features. Great scope is given for brilliant and delicate colour schemes, for the use of dainty materials, lace, and jewels. Figured materials are the outstanding feature of the period, both for men's and women's dresses. The beautiful French and Spitalfields English silks, with exquisite patterns woven and embroidered, are to be seen in museums and in many private heirloom dresses.

In making dresses of this period, remember, again, the need of stiffening. The basques, fronts, cuffs, and collars of the men's coats need buckram or tailor's canvas to give them the right swing. Women's hip-pads can be made with thickly pleated and folded newspaper with excellent results. Crinoline wire is useful, and bodices must be boned in front. Contrasts should be made with plain and patterned materials. A flowered sack should have a plain petticoat or vice versa; a plain velvet coat, a flowered waistcoat, and so on. Great care is needed to give

Fig. 2. Design for Futurist Treatment of Background for "King Lear"

real value to the scheme of decoration in so elaborate a period, and not to create confusion by the use of figured materials, which are never satisfactory. Materials and colours beautiful in themselves can lose all their effect unless they are rightly chosen in relation to each other.

Later nineteenth century dresses have come greatly into fashion nowadays when the tendency is to dress all plays of this epoch as period. Frequently real specimens are available, and so can easily be copied. Pictures are readily obtainable, and old volumes of *Punch* are of great help. Illustrated editions of Dickens and Thackeray,

the books of Kate Greenaway and illustrated periodicals all give the accurate and detailed information that is required.

When the plays to be produced are purely fantastic and decorative, such as those of Dunsany, Strindberg, and Laurence Housman, the need is not for historical costume of any period,

FIG. 3. DESIGN FOR DECORATIVE *appliqué* TREATMENT OF CURTAINS SYMBOLIZING "THE STAR IN THE EAST" FOR A CHRISTMAS MYSTERY PLAY

but for originality and freedom of treatment, which will have great decorative beauty and yet which will definitely convey the atmosphere of the play. Here the decorative artist will have wide scope. He may indulge his fancy at will, and create whatever seems to him to embody his vision most directly.

This theory can be worked out with regard to curtains. I have frequently been present at productions where great originality and sense of design has been displayed in the costumes, the effect of which has been marred by the costumes coming into contact with a badly designed, realistic background of the "drop curtain" variety. Community Groups are well advised to play with curtain sets. These are always dignified and harmonious. Moreover, curtain sets can be made to blend with the design of the costumes. Figs. 1, 2, and 3 are examples of such curtains. Such designs can be made either in material by the *appliqué* method or painted on the curtain background with distemper paints. If the latter method is adopted, the colours should be thin or there will be a tendency to crack.

This method of painting on scenery is known as "Russian priming." The result is to retain all the thinness and flexibility of the material. A paste should be made from plain flour and water and dissolved. French glue should then be added in proportion to the work. This priming is excellent for bright or delicate painting, and will afford a silky surface on which to paint. This method has, moreover, the advantage of allowing the work so painted to be folded like a handkerchief, and packed into wooden cases for transit.

The scenes used by the Diaghileff Company are packed in cases about 3 by 5 by 3 ft., one being sufficient to contain several scenes. The enormous advantages of this system are apparent. Whatever method is adopted, however, the guiding rules for all stage decoration remain: use bold, clear outlines, simple, outstanding patterns, and pure colours. Avoid too lavish decoration and detail, which are ineffective at a distance. Think out a definite colour scheme, which (*a*) provides contrast or a consistent series of tones; (*b*) is in right relation to settings and backgrounds; (*c*) produces the right mood or expression for the particular play. Do not spoil the effect by putting together materials that ruin each other. Stand back, mentally, as well as actually, from the picture and look at it in the large. Remember that the simple typical garments of almost any period and country are closely alike and simplify your cut as much as possible. Study and assimilate all the good designs you can; then make your own, based upon, but not imitating, them. Then you will produce work which has artistic unity and a definite individuality, and which is consistent with the whole conception of your production.

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